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NEWSPAPER

IN MUSIC NEWS



MARIE DAULNE

**Zap Mama  
Broadens  
Appeal With  
New Luaka  
Bop Album**

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 1, 1997

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## At 10, The Knitting Factory Is A Powerhouse Of New Music

■ BY BRADLEY BAMBARGER

**NEW YORK**—In 1988, the Knitting Factory's second year as an avant-garde music venue and catalyst for the downtown scene here, a show ran on Japanese TV describing the club as the latest jazz hot spot. Shortly thereafter, a busload of about 50 tourists arrived at the Knit's door from Japan, looking to hear some of the new jazz. But that night, the club was hosting a rock band, a noisy one at that, characteristically following a booking policy that sought to bridge genres on either side of the cutting edge.

Within the first feedback-laden minutes of Sonic Youth's set, about 25 of the Japanese visitors streamed out of the Knitting Factory onto the sidewalk on Houston Street, their mouths agape and their fingers in their ears. It was a moment the club's owner, Michael Dorf, will always hold dear. "The important thing wasn't that half of them ran out, but that half of them stayed and appreciated what they heard," Dorf says. "We were able

to turn a bunch of people on to great music that they never would have come into contact with otherwise. I've always thought that if we continue that, we'll be doing our job."

In February, the Knitting Factory marks a decade of doing its job well enough to become, arguably, the world capital of new music: experimental jazz and rock, contemporary classical and ethnic sounds, as well as—and most important—various hybrid forms. From John Zorn to Cassandra Wilson, from Bill Frielit to Medeski, Martin & Wood, dozens of vital improvisers have shaped their music and developed their followings at the club. And rock bands from the Pixies and Indigo Girls to Soul Onyching and Skeleton Key opened ears early on from the Knitting Factory stage. Typically, the club's manifold



(Continued on page 71)

## Retail Eager For Live's Set Radioactive CD Seen As Strong Seller

■ BY MELINDA NEWMAN

**NEW YORK**—Retailers are fervently hoping that Live's highly anticipated third album, "Secret Samadhi," due Feb. 18 on Radioactive/MCA, will help bring them out of the doldrums.

"This album might start the ball rolling. Everyone's eyes are on U2, but Live is the one to first get some people back in the stores," says Vince DeLeon, buyer for Harmony House's superstores.

"This album is going to be pretty strong out of the box," agrees John Artale, buyer for Carnegie, Pa.-based National Record

Mart. "In my mind, they've always been a baby U2, and similarly to U2, they definitely speak to a lot of people."



LIVE

While such comparisons may be irksome to Live (whose members are admitted U2 fans), retailers and radio programmers inevitably draw unprovoked comparisons between the two groups. Most see Live as U2's heir apparent. The two bands share strikingly intense yet mellow songs, often peppered with spiritual, questioning overtones.

The comparisons are especially heated now because Live and U2 are duking it out (Continued on page 81)

**BILLBOARD EXCLUSIVE**

## Soundtrack Boom Offers Exposure For R&B Acts

■ BY J.R. REYNOLDS

**LOS ANGELES**—In the last five years, the number of soundtracks in the upper reaches of the Top R&B Albums chart has exploded.

That's good news for record companies, not only because the albums are often strong sellers, but also because they can serve as powerful marketing vehicles for introducing promising new artists to consumers and raising awareness of veteran acts outside their already established fan bases.

"Blowerung" helped launch the career of Toni Braxton," says Columbia marketing VP (U.S.) Dennette Guidry of the 1992 soundtrack that

featured Braxton's "Give U My Heart" and "Love Shoulda Brought You Home." "We hope to do the same with Cassie on our upcoming 'Love Jones' soundtrack. Cassie's debut solo album hasn't been scheduled yet, but we want to begin garnering some early exposure for him."

Columbia will release "Love Jones" March 11; in addition to Cassie, the soundtrack features Maxwell, Dionne Farris, Kenny Latimore, Groove Theory, Cassandra Wilson, Me'Shell Ndegéocello, Brand New Heavies, and the Ledigues' Camp All-Stars featuring the Fugees' Lauryn Hill and vocalists Melkey and Day.

(Continued on page 67)

## All-Stars Belt Big Hits On VH1 B'cast Event

■ BY BRADLEY BAMBARGER

**NEW YORK**—"It was a blast," enthuses Sheryl Crow about singing her favorite Rolling Stones song, "Paint," with Steve Winwood, Stones saxman Bobby

Keys, and other luminaries in the City Of Hope/VH1 All-Star Garage Band. And that seems to be the exuberant consensus with the rest of the supergroup—which included John Mellen-

camp, Bryan Adams, Melissa Etheridge, Don Henley, Eddie Van Halen, and Tony Rich, among others— (Continued on page 81)



City of Hope

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FOLLOWS PAGE 44

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# Restless Gets New Owner, New Distributor

## Purchase By Regency Primes Label For Soundtrack Biz

BY CRAIG ROSEN

LOS ANGELES—Buoyed from its acquisition by Arco, Michael's Regency Enterprises and a newly inked distribution deal with BMG, Restless Records is primed for expansion and an entry into the lucrative soundtrack business.

While the Hollywood, Calif.-based Restless had been in negotiations for months with Regency, a successful film production company, the label's part with BMG for distribution was a surprise move.

Since Regency's films are distributed by Warner Bros., and Restless owns a 20% share of Alternative Distribution Alliance (ADA)—a joint venture with Warner Music Group and Sub Pop Records—it was long believed that Restless would ink with WEA for distribution.

At one point, Restless was also being courted by Columbia Records.

"It just felt right," says Restless co-president/CEO Joe Regis of the pact with Regency and BMG, which were announced simultaneously. Milton and Strauss Zelnick, president/CEO of BMG Entertainment North America, had a relationship that helped seal the deal.

Arco and Strauss Zelnick hooked up over the holidays, and there was just a genuine enthusiasm for this deal from the top," says Regis, who, along with Restless co-president/CEO Bill Hein, held a subsequent meeting with BMG Distribution president Pete Jones.

"We have the best repertoire we've ever had right now, and it's a great time to be in business with a major distributor," Regis adds. "We're poised for significant growth."

Jones is also enthused about the opportunities. "Restless is an exciting young label with additional resources," he says. "It is going to be terrific for us."

The first release under the new deal will be Lori Carson's "Everything I Touch Burns Wild," which is due March 28.

As a result of its new affiliation with BMG, Restless will sell back its 20% share of ADA Feb. 28. Regis calls the parting with ADA, which he helped found, "bittersweet."

On March 1, BMG will make available through its system Restless' current releases by the Golden Palominos, the Moog Cookbook, and the Penny Dreadfuls.

In addition, on April 1, Restless will relaunch, via BMG, key catalog titles by Soul Asylum, the Replacements, They Might Be Giants, Flaming Lips, the Dead Milkmen, Babes In Toyland, the Jayhawks.

And Wren. Some of the titles will be offered at a midline price.

For Michael—whose Regency is partnered with Australian businessman Kerry Packer, Korean electronics company Samsung, European TV business KirkGroup, and athletic brand Puma—the purchase of Restless from Regis and Hein represents the fulfillment of a 2-year-old dream.

While the acquisition of a record arm to produce soundtracks for its films was a logical inspiration behind the deal, Michael says that he "didn't want to be in just for soundtracks... We were looking for a legitimate record company, like Restless, with a specific taste that we can build on and from with mainstream distribution."

Before parting with Restless, Michael says, he considered a number of other options. He had discussions about forming

a label with Elektra and such music industry heavyweights as producers Don Was and David Foster and manager Peter Asher. "But every time, they talked to us because of the muscle we had as a movie company, and it always felt wrong," he says.

The combination of Regency with Restless, Michael says, is comparable to the growth of Interscope, a film company that launched a successful record company.

With Warner Bros., Regency has produced or co-produced such hit films as "Tin Cup," "A Time To Kill," "Heat," "JFK," "The Client," and "Free Willy."

"According to Michael, Regency acquired Restless for a price between \$10 million and \$15 million, and shares and shares of the company. "But that's not what is important," he says. "What's important is that we are going to put millions of dollars behind the company."

It would have been "unfair" to Restless to part with WEA simply because Regency has ties to Warner Bros. with its film business, Michael adds. "We wanted to be

(Continued on page 16)

# Barbis Heads New P'Gram Unit

## Will Run A&M Associated Labels

BY IRV LICHMAN

NEW YORK—John Barbis, who left his post last fall as president of PolyGram's Island Records unit, remains in the PolyGram family as president of a newly created division, A&M Associated Labels.

The division will provide marketing, sales, and promotion support for the Polygram and Rocket labels. The division's scope could eventually grow to include other label entities within the PolyGram orbit or arrangements with outside companies.



BARBIS

Barbis expects to make a permanent transition from New York to Los Angeles, where A&M chairman/CEO Al Cafaro is headquartered by the end of February.

"Because of New York home base, I'll be local, spending at least one week a month in New York, a reverse of my practice

at Island," says Barbis, who will report to Cafaro.

Most of Barbis' music industry career has centered on the West Coast. Patrick Jordan, director of operations for A&M Associated Labels, is also relocating to the West Coast.

Barbis says the A&M Associated Labels' "head count won't be large—sort of like [the recently established] 550 label at Sony or other Repres."

A&M Associated Labels' staff of approximately 25 employees is drawn from existing Polygram promotional and sales executives.

Among the executives at the new venture who previously worked for Polygram are Dave Durus, VP of promotion; Barry Lyons, VP of rock promotion; Mark Chotiner, West Coast regional director of promotion; and John Rotella, VP of sales. These executives now report directly to Barbis.

Former Polygram regional staffs also reporting to Barbis are Jeff Davis, director of promotion; Chicago, Steve Stoff, Soundtrack.

(Continued on page 77)

# THIS WEEK IN BILLBOARD

## 'PRIVATE PARTS'—THE SOUNDTRACK

Shock rock Howard Stern's upcoming movie "Private Parts" will be preceded by the release this month of the soundtrack, a mix of classic and modern rock. Anticipating heavy demand, Warner Bros. has prepared a major promotional push. Special correspondent Jim Bessman reports.

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# U.K.'S ALTERNATIVE OUTLET

London's last FM licensee has been awarded to Xfm, the city's first alternative rock broadcaster. Correspondent Mike McGeever has the story.

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peace is being widely welcomed. Says Hutchinson, "Everybody has won. Our objective was to get more money more quickly to

that they make a point to reserve time for new to our audience remains our prime target."

BILLBOARD FEBRUARY 1, 1997

## CONVENTION CAPSULES

to Gerd Gebhardt say that they resist the temptation to let top names rule the show, and that they make a point to reserve time for new talent. Hay explains, "Introducing new artists to our audience remains our prime target."

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## William Morris Agency To Launch Record Label

■ BY DON JEFFREY

NEW YORK—The William Morris Agency, a major talent firm that represents musical artists in tour and in film and TV appearances, has made the unprecedented decision to start a record label.

The firm, whose clients include acts such as Whitney Houston, Sheryl Crow, Stone Temple Pilots, Mary Chapin Carpenter, and the Eagles, disclosed its plans for a

record company after receiving clearance from a performers union on Jan. 18.

Richard Rosenberg, executive VP of William Morris and head of its music department, says the agency has not yet signed any artists, hired any executives, or forged a distribution deal, but he adds that some details will be announced within a few months. He declines to reveal the projected investment in the venture. (Continued on page 82)

## Austin, Arista Rework Deal

■ BY J.R. REYNOLDS

LOS ANGELES—Rowdy Records CEO Dallas Austin and Arista have dissolved their joint-venture label relationship in an amicable split that the prolific producer hopes will broaden his creative and entrepreneurial talents.

Austin retains the rights to the Rowdy name but leaves the roster's mainstream-oriented acts, such as Monica, For Real, and debut act QT, at Arista. He also remains contractually committed to producing a designated number of records for Arista over the next four years.

Says Austin, "I've enjoyed a great one-two punch relationship with Arista, but the time is right for me to pursue avenues that will allow me to grow in many different directions."

Austin's reworked deal with Arista gives the producer the best of both worlds. He will continue to churn out commercially viable records for upcoming Arista acts such as Aretha Franklin, Monica, Hall & Oates, and LaFace's TLC. He will also be able to explore the most fertile corners of his producing talents through Rowdy's new independent "boutique" status.

"I've grown a lot since first coming into this business," Austin says. "I'm into owning my own stuff and want to build a company that will become a great brand."

The new Rowdy will be independently financed and distributed. The first act slated for release is male R&B vocalist Bo Diddley, who was originally scheduled to debut last summer (Billboard, May 11, 1996).

Rowdy's current staff of 13 is expected to be trimmed; however, an exact count was not available at press time. (Continued on page 82)

## Jazz Label GRP Cuts Staff As Part Of Streamlining

This story was prepared by Michael Anacon, managing editor of the *Billboard* Bulletin.

NEW YORK—In an attempt to streamline staff and refocus the company's energies on its core artists, preeminent jazz label GRP Recording Co. has let go 22 of its 69 staffers.

Several executives were handed pink slips Jan. 15, with cuts occurring in the label's urban press, business affairs, and creative services departments. GRP's business affairs will now be handled by its parent company, Universal Music Group.

No roster cuts were made and none

are anticipated, according to a label spokesman.

GRP Recording, which houses the GRP, Impulse!, and Blue Thumb Records imprints, was co-founded by Dave Grusin and Larry Rosen. Its roster includes some of the most renowned names in jazz, including contemporary jazz artists George Benson and the Kippingtons and traditional jazz artists McCoy Tyner and Diana Krall.

"I felt that it made sense for us to concentrate on our core business, which is jazz and adult music, which takes in NAC," explains president Tommy LaPuma. "This is where GRP

## Paradigm Expands Via Label, Web Site Buys

■ BY ED CHRISTMAN

NEW YORK—In the first month, Paradigm, a year-old music company, has acquired a label, an Internet music site, and appears to be planning an initial public offering.

In its first label acquisition, Paradigm has bought Big Deal, a New York-



WOLIN

based indie specializing in power pop. Terms of the deal were not released,

but the move allows Paradigm to form a division called Paradigm Associated Labels (PAL), which includes Paradigm Records and Big Deal. PAL also handles marketing and distribution for indie label Evil

Teen.

The company also recently formed Archive Recordings. That label, which is not part of PAL, owns the rights to 4,000 rock concerts, which will be culled for release in the form of live albums. The first titles from Archive will be live concerts of Deep Purple and Nils Lofgren. Eventually, Archive will release about 40 albums a year.

Paradigm has also acquired SonicNet, an online music site that was owned by Prodigy Services Corp. and Sunshine Interactive Network.

According to published reports and sources, Paradigm is planning to hold a public offering that could raise \$12 million in cash to finance its plans. When Paradigm was formed by Tom McPartland, a former BMG executive whose responsibilities included overseeing BMG Ventures among other duties, he said that the company would contain three divisions and a new music production division, and focus on nontraditional music programming.

The company was financed by a \$3 (Continued on page 83)



MCPARTLAND

Rocket Man. MCA Records executives recently honored Elton John with two awards backstage following a private concert for radio contest winners in New York. John was presented a gold record for his current greatest-hits album, "Love Songs," and a lifetime achievement award commemorating sales of more than 52 million records as an MCA artist. Shown, from left, are Skip Bishop, senior VP, promotion; Abbey Konowich, executive VP; Doug Morris, chairman/CEO, Universal Music Group; John Jay Boberg, president; Jayme Simon, senior VP, marketing and sales; and Robbie Snow, VP, product management.

## CD Warehouse Makes Stock Offering Chain Seeks Money To Buy Up Franchised Stores

NEW YORK—CD Warehouse, a franchised chain of 120 music stores whose sales come mostly from used CDs, has gone public with an offering of 1 million shares at \$5 each.

The Richardson, Texas-based retailer has defied Wall Street sentiment, which has turned against music merchants in recent years. Publicly held music chains have seen their stocks plunge because of the overbuilding of stores, price wars, and sluggishness in the music industry. Retailers such as Tower Records and Strawberies had

considered stock offerings but put aside plans because of weak market conditions.

CD Warehouse, however, operates in different niches than most other music retailers.

Prior to the initial public offering, CD Warehouse owned only one store. The other 119 outlets were franchised, which is rare in the music business. But the retailer says it plans to use proceeds from the offering to acquire franchised stores and increase the number of company-owned stores.

traditionally has always been a leader, and it still is a leader.

Regarding the across-the-board staff trimmings, LaPuma says he hopes to never have to oversee a termination of this sort again. "I feel terrible about it. I had close relationships with a lot of these people. It's never easy. It's not something that I like doing, and I hope that I never have to do this again in my lifetime."

As for GRP's future, LaPuma concludes, "I see GRP staying the leader of adult contemporary music. I'm trying to build a roster of artists that will mean something—and mean catalog down the line."

## Buena Vista Pumps Up Its Video Promos

■ BY EILEEN FITZPATRICK

LOS ANGELES—Facing increased competition for consumer video dollars, Buena Vista Home Video has put together its largest promotional game plan in hopes of spurring sales over the next seven months.

Buena Vista will release or re-release 36 titles, including a second direct-to-video "Winnie the Pooh" feature and "Sleeping Beauty." The latter title, due Sept. 16, has been off the market since the late '80s.

The extensive plan also includes two-pack configurations of fourth-quarter Disney titles, which will have a minimum advertised price of \$24.99.

"It stands to reason that you want to reward Disney buyers," says Buena Vista senior VP of marketing Dennis Rice. "The Value Packs provide huge savings and customer loyalty for the" (Continued on page 73)



## Fox Planning Start-Up Of Kid-Vid Label

■ BY BETH GOLDSTEIN

NEW YORK—There should be a new video kid on the block this year.

Twentieth Century Fox Home Entertainment plans to introduce a children's label in 1997, according to president Robert DeLellis. Under its banner will be consolidated all the programming that Fox Home Entertainment has already released, including the best-selling Goosebumps series and the most recent addition, the Saban Entertainment catalog.

"We're formulating the plan right now," says DeLellis.

The Saban agreement is the first of several that DeLellis expects to announce over the next few months. By the Saban spinoff, Fox will have a major venture, he adds, giving Fox Home Entertainment access to 3,700 half-hour children's shows, produced (Continued on page 83)

## Court: No Distribution For 'Cops' Competitor

LOS ANGELES—The producers of the video series "Cops" have arrested the sale of a competing product from Diamond Entertainment.

Under a preliminary injunction granted on Jan. 21 by U.S. District Court Judge Gary L. Taylor, Diamond had lost distribution of "Real Copz In Action," because it "incorporates the look, design, and feel" of the Barbour/Langley produced "Cops," according to court papers.

"Cops" is distributed by Real Entertainment, a recently formed video offshoot company of Barbour/Langley Productions.

In the complaint, Barbour/Langley (Continued on page 76)



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# POP MUSIC

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Moby Rocks Out On Elektra's 'Animal Rights'

■ BY LARRY FLICK

**NEW YORK**—With the Feb. 11 retail arrival of his second Elektra album, "Animal Rights," Moby completes a two-year transition from music kingpin to punk upstart—a move that is meeting with largely positive feedback from rock radio tastemakers and his longtime fans.

Launched by an appropriately rambunctious rendition of the Mission Of Burma chestnut "That's When I Reached For My Revolver," the project started drawing airplay nearly two months ahead of the label's official solicitation date of Monday (27)—thanks to the circulation of an import pressing of "Animal Rights," released in Europe last September.

"Normally, an import can hurt a project, but it has helped us tremendously in laying the groundwork for Moby at rock radio," says Dana Venable, senior director of marketing (U.S.) at Elektra. "This audience has always been infatuated with Moby, but there's never been one song they could wrap their arms around and call their own. It quickly became clear that we finally had it here."

Rock-radio programmers clearly agree. "That's When I Reached For My Revolver" is already in active rotation on WBCN and WFNX Boston, as well as on WHFS Washington, D.C., among other stations. Additionally, a promo-only CD featuring the single, several cuts from the album, and a nonalbum cover of Doro's new-wave classic "Whip It" has gotten play on a string of college radio stations.

"We've discovered that there's been a bubbling interest in Moby from our listeners since he did Lollapalooza in '95," says Laurie Gall, music director at WFNX. "The reaction to this cut has been tremendous

so far. The album is definitely strong enough for us to probably go several cuts deep into it."

Venable attributes much of the easy access Moby is having in rock circles to a string of high-profile projects following his critically lauded 1995 album, "Everything Is Wrong." In addition to doing Lollapalooza, he has also opened for Soundgarden and Red Hot Chili Peppers, produced "Walk On Water" by Ozzy Osbourne for the "Beavis & Butt-Head Do America" soundtrack, and remixed singles for Metallica and Smashin' Pumpkins. "This has all added up to a nurturing support from the rock community and a lot of added cachet to an artist who was already perceived as being incredibly big," Venable says.

With "Animal Rights," Moby leaves behind a seven-year association with the dance music world—a sector that saw him pioneer the techno movement with such club classics as "Go" and "Voodoo Child." It was during his joint with Lollapalooza that Moby began to rethink his stylistic focus.

"I couldn't help but notice that while dance music had become kind of conservative and dull, the world of rock music had become, for me, pretty exciting," he says. "I was once in love with dance music. I thought it was my salvation for the longest time. But there's not a lot going on with it right now that is meaningful to me."

From that point, he looked himself in his New York studio last year and began writing and producing what he describes as an array of "terribly

(Continued on page 76)



MOBY

## Zap Mama Expands Sound Luaka Bop Act Getting Global Push

■ BY TERRI HORAK

**NEW YORK**—Zap Mama's third album "T," due worldwide in February, represents a number of changes for the world music act that label executives say will likely broaden the group's appeal to mainstream pop audiences.

The album is scheduled for release Feb. 3 outside North America by Virgin, and Feb. 25 in the U.S. and Canada on the Warner Bros.-distributed Luaka Bop Records.

The most notable difference for Zap Mama, a female vocal group that has emphasized traditional African musical roots, is the addition of instrumentation and rap, R&B, and reggae influences. About half of the album's songs are in English, which is another new feature for the group.

Tracks include collaborations with Spearhead's Michael Frenti on a cover of the Phoebe Snow classic "Poetry Man" and with reggae artist U-Roy on "New World," as well as a striking rendition of Etta James' "Damn Your Eyes."

"There certainly has been a growth spurt for the band," says Luaka Bop president (U.S.) Yale Evelev. "They're pretty well known in world music, but this record could go beyond that. I see them getting a lot of new attention." Label founder David Byrne adds, "As fans, we were curious to see where [group leader] Marie [Daune] was going to take their sound. She's borrowed from other styles and done something that's really her own. It doesn't sound like, 'Oh, she made a pop record.' It still has something a bit undefinable."

Zap Mama founder Daune, who more formally becomes the focal point of the act with "T," says the shifts occurred naturally. "Sometimes we change and we don't know exactly

what's happening. Maybe it's because I've become a mother and I need something different."

The Zaïre-born, Belgium-bred singer says a cappella music can be more of a cerebral experience for the listener. "With instruments, music takes to the body; drums and bass make your body move."

Daune says she learned to rely on the instruments to drive the music and did not have to push her voice as hard on this project as she had on the previous releases. While "T" is still filled with her powerful deliveries, working with a band context has allowed her to explore subtler expressions as well.

Daune adds that the chance to collaborate with artists opened her up to a wealth of musical influences. She and Frenti met several years ago when they worked on the "Blue In The Face" soundtrack and immediately felt a bond. "He grew up in the U.S. and I grew up in Europe, but we have the same philosophy and vision," she says.

Virgin signed Zap Mama for territories outside North America in late

(Continued on page 76)



DAUNE

## Bloodhound Gang Is On A 'Fierce' Roll With Geffen

■ BY DOUG REECE

**LOS ANGELES**—After a few false starts, Philadelphia-based modern rock



BLOODHOUND GANG



act the Bloodhound Gang is hitting its stride with "One Fierce Beer Coaster" on Republic/Geffen.

The band's 1994 EP, "Use Your Fingers," which was released on Cheese Factory (now Republic) and picked up by Columbia, was largely ignored by radio and retail, making the warm reception for the band's current modern rock single, "Fier Water Burns," that much sweeter.

(Continued on page 77)

## Elvis Guitarist Scotty Moore Back In Studio For Sweetfish's 'Men'

■ BY CHET FLIPPO

**NASHVILLE**—His long, self-

imposed retirement behind him, the man who created the guitar sound from other styles and done something that's really her own. It doesn't sound like, 'Oh, she made a pop record.' It still has something a bit undefinable."

Zap Mama founder Daune, who more formally becomes the focal point of the act with "T," says the shifts occurred naturally. "Sometimes we change and we don't know exactly



MOORE

business after Presley's triumphant 1968 TV comeback, "Elvis," is reuniting with Presley's drummer D.J. Fontana for an album and documentary project tentatively titled "All The King's Men."

Moore, Fontana, and the late bassist Bill Black were initially called the Blue Moon Boys when they began backing Presley in 1955 but were subsequently given the King's Men sobriquet, even though Moore says, Presley hated the "king" title.

Now, Moore and Fontana—who has continued working as a session and

(Continued on page 68)

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## Infinite Zero To Reissue 'Monks' 'Black Monk Time'

■ BY CHRIS MORRIS

**L.A. RECORDS**—Three decades after they played their last gig, it's finally "Black Monk Time" in the U.S. for the Monks, a confrontational quintet of anti-G.I.s who cut one of the legendary proto-punk albums in Germany and never played in their home country.

On Feb. 11, Infinite Zero, the American Records reissue imprint operated by label chief Rick Rubin and musician Henry Rollins, will release "Black Monk Time." The original 12-track album will be augmented on CD by four non-LP single sides, two raw demos, and a live track. The copiously illustrated 16-page CD booklet will include comprehensive notes by Mike Stax, whose extensive 1992 essay about the band in his San Diego-based garage-punk fanzine *Ugly Things* rescued the group from obscurity.

"Our big dream was someday to play in the United States, and finally, 30 years later, inadvertently we got to do that," says Monks bassist Thomas Edward "Eddie" Shaw. "It's been an amazing journey." Released in April 1969 by German Polydor in a stark black sleeve, "Black Monk Time" was never issued in the U.S. However, a fanatical cult has developed around the Monks here and abroad.

In his 1995 book "Krautrock sampler," English musician Julian Cope called the Monks album "one of the most chilling electronic freakouts of all time." American Recordings A&R and marketing executive Johan Kugelberg, a longtime fan of the album, names Mark E. Smith of the Fall, Mike D. of the Beach Boys, Stephen Malkmus of Pavement, and Jon Spencer of the Jon Spencer Blues Explosion among the Monks' rabid followers.

"The Monks are the lost godfathers of punk," Kugelberg says. "Sonically and conceptually, 'Black

Monk Time' is a record that deserves to be waved around in the pantheon with the Mothers Of Invention's 'Freak Out' or the Beach Boys' 'Pet Sounds' or 'Kinks Kontroversy' or other milestone records of the mid-'60s."

Interest in the band was also stoked by the 1994 publication of an extraordinary memoir, also called "Black Monk Time," by Shaw and Anita Klein.

Bred in the same German "beat club" milieu that the Beatles found in Hamburg in the early '60s, the Monks developed into one of the most radically imaged, aggressive, and prophetic bands of their day.

The future members of the Monks began playing together on an army base in Gelnhausen, Germany, in 1962. After leaving the service, the young musicians formed a beat band, the Torquays, that worked the German club circuit. In 1965, the group, under the direction of new manager, rechristened themselves as the Monks.

The band appeared in costume made black outfits, wearing neckties cut from lengths of rope, with the tops of their heads tanned in the manner of relics. Shaw says, "I suppose that image, as our managers used to tell us, was a powerful image... [To many audiences] were totally intimidated."

The band played amped-up, rhythmically pared-down music that incorporated several innovative elements. Guitarist-singer Gary Burger made an extensive onstage use of feedback, and played with wah-wah pedals and fuzz boxes, which were then new on the market. Shaw's playing was also high-volume and highly distorted.

Joining Larry Clarke's screaming organ work and Roger Johnston's thudding, tom-heavy drumming in the rhythm section was the band's startlingly offensive warner, banjoist Dave Day. His strumming, violently

(Continued on page 76)

## Stern's 'Private Parts' Going Public WB Plans Major Promo For Shock Jock's Soundtrack

■ BY JIM BESSMAN

**NEW YORK**—The self-proclaimed "king of all media" is primed to conquer another realm: music.

Howard Stern, who has had tremendous success in radio, books, home video, and pay-per-view, attacks record racks this month with the Warner Bros. release of the soundtrack to "Private Parts." The film, which opens March 7, is based on Stern's autobiography of the same name.

The "Private Parts" album, due Feb. 25, will contain a mix of classic and modern rock, including Porno For Pyros' "Hard Charger," the first single. The track is being hailed as a Janis Addictio reunion for regrouping Pyros Perry Farrell and Stephen Perkins with fellow former Addictio bandmate Dave Navarro and his current Red Hot Chili Peppers bandmate, Flea.

The disc will also include movie dialog and additional exclusive Stern material (including a track on which he sings lead vocals). The release will piggyback off the already massive Stern-generated advance promotion of the film via his nationally syndicated daily radio show, but also on his powerful multimedia reach.

"Let me give you some superlatives," says Jeff Gold, Warner Bros. executive VP/GM (U.S.). "Private Parts" was the fastest-selling autobiography in the history of book publishing, and its follow-up, "Miss America," was the fastest-selling book, period. He did the biggest-ever in-stores in the history of the book business, drawing between 10,000 and 20,000, and his [Dec. 31, 1993] New Year's special was the biggest-grossing entertainment pay-per-view in history.

"His nightly show on E! Entertainment [a half-hour taped segment of his radio show] is the No. 1 show on the network, and everywhere he goes with his radio show he's incredibly successful. So Gold continues, "So he really is the 'king of all media'—like he always says—and I think the 'Private Parts' album will do phenomenally well."

Moreover, the soundtrack to the

movie is "obviously much closer to what Howard does—and to his fan base," adds Gold, who is executive producer of the album along with Peter Aherman and Rick Rubin. "The fan



ZOMBIE STERN

base is into music, and music is a big part of Howard's show every day."

It has become an even bigger part since November 1996, when the show moved into a new, band-friendly studio, which is four times the size of its former home and features state-of-the-art technology. Live artist performances have thus increased dramatically. Bush, Stone Temple Pilots, Cheap Trick, and White Zombie are among the many acts that have already played there live on-air.

"No matter what we've done, the thing most people mention is having heard us on Stern," says White Zom-

bie's Rob Zombie.

Danny Buch, senior VP of promotion (U.S.) at Atlantic Records, notes that Stern "preaches to all America" when it comes to the 18-34 demographic. Buch says that sales increases in product by artists like his label's Stone Temple Pilots were dramatic following their recent appearances on the Stern show.

"If Howard adopts your artist, it's the best thing that can happen," says Bush.

Making a similar observation, Harvey Leeds, senior VP of artist development and VP of promotion (U.S.) at Epic Records, adds, "He's absolutely one of the biggest rock 'n' roll stars on the planet."

Voicing excitement for the soundtrack at the retail level is Bob Bell, new-release buyer for the 265-store Wherehouse Entertainment chain. "We certainly expect 'Private Parts' to be a huge record," says Bell, who acknowledges the controversial air personality's numerous critics but points at his indisputable track record.

"There are sure to be skeptics, but time and time again he's proven them wrong," Bell says. "He wrote two of the

(Continued on page 83)

## Anderson Taps Abba Legacy Swedish Label Finds Early Success

■ BY PAUL SEXTON

**STOCKHOLM**—The Abba legacy has been passed from father to daughter, with spectacular results. Anderson Records, formed here one year ago by Marie Ledin, the daughter of former Abba manager gurt Stig Anderson, is celebrating a remarkable first few months in business.

Before 1996 was out, the label—distributed by Warner Music Services and with a staff of just two—had scored two local No. 1's with its first two albums, and a third with one of its protégées on another

label. Not to mention coaxing a member of Sweden's most famous pop group out of retirement.

"Djupa Andetag," the first album in 12 years by former Abba singer Frida, now Anni-Frid Lyngsted, was released in September with the catalog number Anderson 1, and topped the Swedish sales chart within seven days. The 12-

(Continued on page 68)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Mike Dungan is promoted to senior VP/GM at Arista/Nashville. He was senior VP of sales and marketing.

Arista Records in New York promotes Steve Bartels to senior VP of special markets and appoints Joe Reichling regional director of West Coast promotion in Los Angeles. They were, respectively, VP of special markets and promotion manager for Atlantic Records.

Doug Daniel is named senior VP of promotion for black music at Island Records in New York. He was senior VP of promotion at Elektra Records.

Dale Connone is promoted to VP of promotion for Epic Records in New York. He was VP of singles promotion.

Steve Ellis is promoted to VP of promotion for Mercury Records in New York. He was VP of pop promotion.

Pat Shields is promoted to VP of



DUNGAN



BARTELS



DANIEL



CONNONE



ELLIS

black music marketing for Warner Bros. Records in Los Angeles. She was VP of black music artist relations.

Dale Libby is appointed VP of sales for Island Records in New York. He was sales manager for Sony Music in New York.

Jon Nardachone is promoted to director of rock promotion for Atlantic Records in New York. He was manager of hard rock promotion.

Ray Farrell is named A&R representative for Geffen Records in Los Angeles. He was alternative sales director.

Mike DePippa is appointed national manager of college radio and marketing for the Elektra Entertainment Group in New York. He was national manager of college radio for EMI Records.

Pyramid Entertainment Group in New York promotes Elyse Murray to VP and Michael Schweiger to managing director and appoints Stephanie Friedman manager of public relations. They were, respectively, managing director, head of the dance partnership, and head of her own P.R. firm.

Christopher Roker is named national director of urban/NAC radio promotion at Sin-Drome Records in Los Angeles. He was head of his own marketing and promotions company.

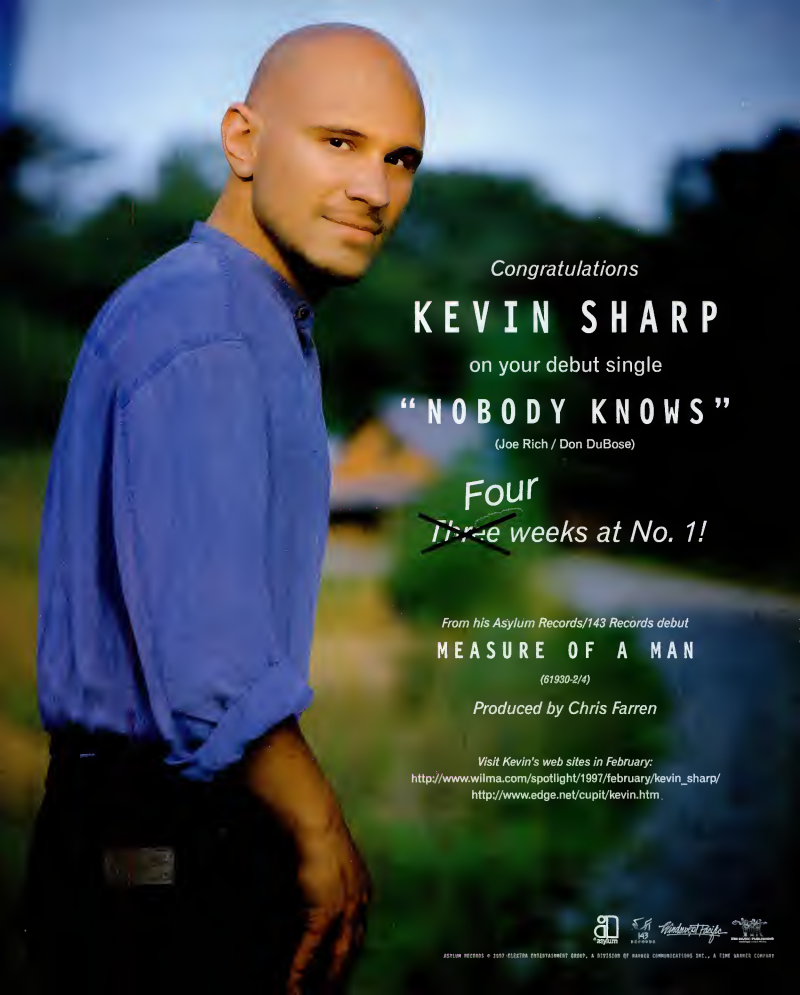
**PUBLISHING.** Clyde Lieberman is promoted to VP of East Coast creative operations for BMG Songs in New York. He was senior director.

Sony/ATV Tree in Nashville promotes Dale Eworthey, De Hae, and Phil May to VP. They were, respectively, controller, director of copyright, and director of publishing

administration.

MCA Music Publishing in Nashville appoints Bart Butler associate director of creative services and promotes Beau Bruce to promotional manager. They were, respectively, promotional manager at Zomba Music Publishing and catalog coordinator.

**RELATED FIELDS.** Gillian Baylow is appointed executive director of the Mr. Holland's Opus Foundation in Toluca Lake, Calif. She was special projects assistant for the National Assn. of Music Merchants.

A photograph of Kevin Sharp, a bald man with a slight smile, wearing a blue button-down shirt. He is looking over his shoulder towards the camera. The background is a blurred outdoor scene with trees and a body of water.

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## Sloan Strives To Strike 'Chord' In U.S. Canadian Band Reunites For Enclave Set

BY LARRY LEBLANC

TORONTO—Following a split with DGC/Geffen and then a band breakup, the members of the Canadian Sloan band reunited and will release their third album, "One Chord To Another," worldwide (except Canada) March 11 on EMI distributed by the Enclave.

The album is the first issued in Canada last June on the band's own murdereels label, distributed by Universal Music Canada. According to the group's manager, Chip Sutherland of Pier 21 Management in Halifax, Nova Scotia, the album has sold 80,000 units in Canada to date.

The Enclave executives have high expectations for the set worldwide. "We're going to be very aggressive with [promotion and marketing of] the album, both in the U.S. and internationally," says Steve Backer, head of marketing for the Enclave. "Our feeling is that, besides the U.S., the rest of the world can do really well with Sloan, particularly Japan and Europe. However, we clearly have to make [the album] a bit better in the United States."

According to Valerie Delong, head of promotion, there is stable anticipation for the album in America. "We've found



SLOAN

there is a tremendous number of Sloan fans here, and a tremendous amount of knowledge about the band," she says.

Says Backer, "The band is very strong in the Midwest, Cleveland, and Detroit markets."

To set up the album in the U.S., the Enclave will first service U.S. college and alternative rock stations with the leadoff track, "The Good In Everyone." "We're building [the track] from there, and we'll eventually cross it over at rock and top 40 formats," says Delong. To further set up the album, the label will issue a two-disc version consisting of "One Chord To Another" and a 10-song "collector" CD featuring eight cover tracks (including tracks original-

ly recorded by the Modern Lovers, the Everly Brothers, Roxy Music, the Hollies, Canned Heat, and April Wine) and new versions of two older Sloan songs, "I Can Feel It" and "I Am The Cancer."

The additional CD, says Delong, "was recorded in a party atmosphere. We're doing a limited run of probably 20,000 to 30,000 [albums] for the same price as the single CD version."

Together since 1991, Halifax-based Sloan consists of Chris Murphy (vocals/bass), Patrick Pentland (vocals/guitar), Jey Ferguson (vocals/guitar), and Andrew Scott (drums).

The band made its recording debut on the 19-track Dalhousie College station CKDU compilation "Hear And Now '92." The DTK Records release featured an early version of their song "The Good In Everyone."

(Continued on page 16)



Eight Bell in The Side Pocket. Following an appearance at the Beacon Theatre, members of Capricorn/Mercury act Cakes challenge their label to a friendly game of pool at Amsterdam Billiards Club in New York. Shown, from left, are Cakes' Victor Damiani; Capricorn president Phil Walden Jr.; band manager Bonnie Simmons; Mercury executive VP/GM David Laach; band members Vinca Difuria, Greg Brown, and John McCormack; and Mercury manager of product development Bigi Ebbin.

## Neil Young Joins H.O.R.D.E.; Ronnie Asks Joey To 'Be My Baby'

THIS JUST IN: Neil Young will be the headline on this year's H.O.R.D.E. tour. Organizers are still working out the festival's time frame and other acts on the bill.

**WHAT A DUO:** Joey Ramone and Ronnie Spector will go into a New York studio in February to cut four songs for a new Spector project that Ramone and Daniel Rey are producing. Ramone has long been a fan of Spector's; as many of you know, the Ramones covered the Ronettes' "Baby, I Love You" on their Phil Spector-produced 1980 album, "End Of The Century."

"Ronnie's always been an inspiration to me," says Ramone. "This really kind of came together through a cosmic connection." Joey Ramone says that last October Dee Dee Ramone asked him to sing the Ronettes classic "Be My Baby" at a gig at New York's Lakeside Lounge. "Then the next day," says Ramone, "I got a call from Ronnie, asking me if I would sing a song with her that she's going to record. It was pretty weird."

That supposed dust turned into a production deal with Ramone and Rey. Among the songs they will cut this month are the Ramones tunes "She Talks To Rainbows" and "Bye Bye Baby" on which Ramone and Spector will duet, and Brian Wilson's "Don't Worry Baby," which he originally wrote for Spector years ago.

"We want to do a record that is pure Ronnie," says Ramone. "She's the original punk girl, before there was a Patti Smith or a Deborah Harry. The way people would produce her now would kind of be past tense. The vision we all have is not to re-create, but to create."

Ramone notes that there is already label interest. Ramone and Spector will still appear together at a Valentine's Day benefit for God's Love We Deliver at Coney Island High in New York. In other Ramone news, he and Rey are producing the Independents, a Florence, S.C., group that Ramone discovered.

**THIS COULD TURN UGLY:** The long-building tension between Nine Inch Nails' Trent Reznor and T.V.T. head Steven Gottlieb seems to be growing. Charles Ortner, attorney for Reznor, says nothing Records, sent a cease-and-desist letter to Gottleib Jan. 13, stating that pursuant to the 1992 agreement between Nothing, T.V.T. and Reznor, T.V.T. is prohibited from using the names of Reznor or Nine Inch Nails in institutional advertising. The letter, which was signed by Reznor, 11 issues of Billboard violates this agreement and is damaging to his clients' reputations.

Gottlieb's attorney Paul LaCala's reply to the cease-and-desist letter counters that the '92 agreement "in no

way affects T.V.T.'s rights.... to tell the truth: i.e., that Nine Inch Nails is a T.V.T./Interscope recording artist." The true damage in the letter; alleges LaCala, has come from Reznor's "repeatedly [misleading] the public regarding T.V.T.'s true role with respect to NIN and Nothing Records, actively creating the false impression that T.V.T. was simply 'bought out' of its rights and interests by Interscope."

LaCala tells Billboard that he has not received a response to his Jan. 20 letter, adding, "I would hope that [Nothing and Reznor] would have the good sense not to bring a lawsuit, but if they do, T.V.T. is ready." Ortner did not return phone calls by press time.



by Melinda Newman

**HEY HEY WE'RE THE MONKEES:** The Monkees are taping a special that will air on ABC in late February. The special, directed by Michael Nesmith, will be reminiscent of the foursome's '60s TV show, combining sketches and music. No word yet if Dave Jones' eyes will sparkle whenever he falls in love (approximately every 20 minutes), or if Nesmith will be wearing his green knit hat. All four Monkees will go on tour (Nesmith joined the other three for only one date last year) in the U.K. in March and the U.S. this summer.

**THIS AND THAT:** Duran Duran co-founder and bassist John Taylor has left the group. According to one source, geography is to blame: Taylor lives in Los Angeles, while the other members of the group live in London. "It's been very difficult musically to work from two different continents, and he wants to be with his daughter," says the source. Another source adds that while the split is amicable, as Taylor explored other musical opportunities, such as soundtracks, side projects like the Neutrotic Outsiders, and running his Internet-only label, he became more interested in becoming independent than staying in a band.

A solo record by Taylor, which was released last year on the Internet by his label, BS, will be commercially released in March by Montreal-based Dorek Records and distributed in the U.S. through Alliance.

Taylor remains on Duran Duran's new album, which will be released by Capitol Records in May. According to a source, the band has been looking for a new bassist.

"They're busy working on other projects," says the source. "They perform the theme song to the movie 'The Saint,' and both [keyboardist] Nick Rhodes and [guitarist] Warren Cuccurullo have been working on other things," including a Blaine greatest-hits package on EMI that contains two new songs by the reunited band. Rhodes and Cuccurullo wrote and produced "Studio 54" and "Pop Trash Movie" for the late spring/early summer release.

## Walker's Got The Spirit On New Benson Live Set

BY GORDON ELY

In five years as a major-label gospel recording artist, Hezekiah Walker has gone from obscurity to stardom. The 34-year-old Walker's fifth and latest release on Benson Music, "Live In Toronto," hits the street March 11.

Raised in Brooklyn, N.Y.'s Fort Greene housing project, Walker was helped into the music business the first incarnation of his Love Fellowship Crusade Choir (LFCC) while still in his early 20s. Independent albums in '87 and '90 sold well and helped him build a strong local following. He moved up to Benson in 1991, releasing "Focus On Glory" the following year. But Walker's watershed moment came in 1993 when his sophomore effort, the album "Live In Toronto," topped the gospel charts. All of his subsequent recordings have gone top five or better.

His was one of the handful of artists that started the youth movement in gospel," says Mike Rapp, VP of marketing and creative services for the Benson Music Group. "Songs like 'Jesus Inside,' 'Jesus Is The Light,' and '99%' became anthems for the young gospel church. He became the musical teacher and mentor to a whole movement."

In 1994, Walker's third project, "Live In Atlanta At Morehouse College," won the Grammy Award for best gospel album by a choir or chorus. "Live In New York/Buy Any Means" in '95, and

"Shakin' The House... Live In L.A." with Fred Hammond and Yolanda Adams in '95 have continued to polish Walker's golden touch and solidify his place at the forefront of contemporary gospel.

While the London trip was not Walker's first time overseas, Rapp reports that European interest in Walker and the LFCC's music has grown dramatically during his career.

"Hezekiah packed the Wembley Auditorium with over 3,000 people, and the atmosphere was electric," says Rapp. "There was dancing in the aisles... screaming, shouting. You would have sworn you were in Brooklyn."

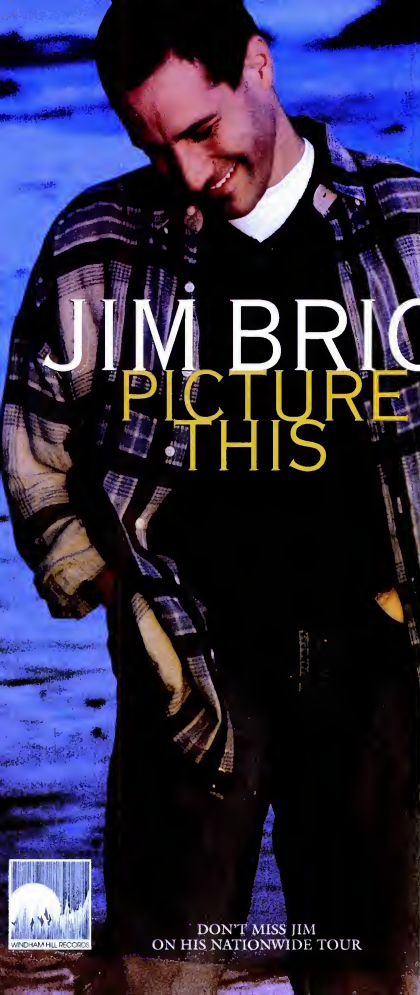
Walker is an ordained Pentecostal minister who founded and runs the flourishing Love Fellowship in Brooklyn. Several major urban artists have come through his church and choir on their way to mainstream success, including Aaron Hall and SWV's Coko. Walker and the LFCC have also just put the finishing touches on a track to appear on Sean "Puffy" Combs' forthcoming album.

A number of high-profile appearances have helped establish Walker and the LFCC in mainstream markets. Numerous bookings on "The Today Show" and a profile on the "ABC Evening News" with Peter Jennings have accompanied the LFCC's appearance on the 1996 Grammy Awards show, backing Whitney Houston, CeCe Winans, and Shirley Caesar. Walker and the choir backed Hootie & the Blowfish at a sold-out show last year at New York's Apollo Theatre, and are featured on "The Lord Is My Shepherd," a cut on the hit soundtrack to

(Continued on page 16)



WALKER



# JIM BRICKMAN PICTURE THIS

*“So what if he didn’t  
become a doctor—*

*my boy has spent over 46 weeks on  
Billboard’s Heatseeker’s Chart  
had the*

*#8 New Artist Album for 1996  
and*

*4 Consecutive  
Top 10 AC hits.”*

—JIM’S MOM →



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**‘VALENTINE’**

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# Artists & Music

## Bosstones Face Ska-Happy Market

### Mercury To Focus On Radio, Use Band's Live Profile

■ BY STEVE MIRKIN

In the 2½ years since the Mighty Mighty Bosstones released its last album, "Question The Answers," the punk/ska sound has become a force on the charts.

Was this luck or design? Bosstones lead singer Dicky Barrett has no doubts: "I take full responsibility for it," he deadpans. "It's major planning. I knew that the Bosstones becoming a great band would coincide with the world wanting to hear this type of music." And what of a certain Southern California band whose ska-influenced album has topped The Billboard 200 for the last several weeks? "They don't even know they're a pawn in my master plan."

On a more serious note, Barrett says that the current vogue for ska will not affect the band. "Trends come and go, and I know that when this one comes and goes, we'll still be the Bosstones." That sentiment is echoed by Mercury executives regarding the Boston-based band's new album, "Let's Face It," due March 11.

Allison Hamamura, the label's senior VP/GM, West Coast, says that the Bosstones are not "cashing in on a trend. This is what they do; this is who they are." The focus on their new album was to "write better songs and make a sonically better album. They were very patient, very deliberate."

Barrett concurs, claiming that the improvement in quality was the result of the band's new attitude in the studio. "We took our time and didn't let anyone push us or say when it had to be finished. We weren't gonna release this until it was ready." The result, Hamamura says, is "a more commercially accessible record."

Marty Maidenberg, Mercury's VP of product development, also thinks that the wait between albums has helped commercially. "They've been stuck in a situation where they've been ahead of the curve for so long that they sort of sat back and watched as the industry caught up to their style of music." From his perspective, retail and a fan base are already in place, but radio is now ready to embrace the Bosstones. Radio will be the label's "prime focus... we feel the Bosstones are right there in the mix of what radio is playing."

To give the new album some context and remind programmers and listeners that the Bosstones are not jumping on the ska trend, the label has readied two samplers that will be available approximately two weeks before the album's first single, "The Impression I Get," goes to radio Feb. 10.

The first is a cassette that will contain snippets from "Let's Face It," a single, and a selection of songs from the Bosstones' previous albums.

Mercury's college field reps will be distributing the cassette on campuses and to nontraditional retailers. A CD sampler will be sent to the appropriate rock and pop formats and will include the single, some older songs, and a cover of Kiss' "Detroit Rock City" which was previously only available on the Kiss tribute album "Kiss My Ass." The label will also use the subscription list on the band's newsletter to get the word out to the Bosstones' fans. In early February, the Bosstones will embark on a two-week prerelease tour, including a Feb. 13



THE MIGHTY MIGHTY BOSSTONES

appearance at the Gavin convention.

While Maidenberg thinks that the band's energetic live act will get radio excited about the band, he also says that the Bosstones' rabid audiences will be an asset. "When I saw them five years ago," he says, "I was shocked at how many kids knew every word to every song and the energy in the mosh pit—there's no comparison of any mosh pit

to the Bosstones." The night prior to the album's release, the band plans to perform in-store in Boston and New York.

Touring has never been a problem with the Bosstones. "We tour constantly, and the records come out periodically," Barrett says. "We're always on the road... This is what we do."

Hamamura, who was the Bosstones' booking agent at William Morris before working at Mercury, says that the band takes touring very seriously and that it will take its time deciding on a tour for "Let's Face It," including any summer package tour. "We can always get them out," Maidenberg says. "This time, we're looking to expand on what they've done before." To that end, he is considering booking the band in an opening slot on a major tour. "Anything that gets them in front of 20,000 people a night is good." The tour will be accompanied by in-store and radio (Continued on page 16)

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DAVE NAVY MICK GILL MICHAEL Y. SMITH GARY CLARK GEO WAGGERS	Nashville Area Nashville, Tenn.	Dec. 18-19	\$1,625,710 Gross Record \$105/\$155/\$150	25,535 two sellouts	Battle/Hartill Entertainment
BETTER HOMER	San Diego Community Theater Beverly Hills, Calif.	Jan. 3-4, 5	\$738,520 \$75/\$250	18,433 three sellouts	Bill Graham Presents
SAN FRANCISCO NEW TEARS LIVE BLUES TRUTH CHRIS STONE LILLIE TAYLOR "BLUES" BLUES PETE DINKOWSKI, LES LORDS, DR. JOHN JANIS MCDONALD WALLACE, PERCY HARRISON, AND OTHERS	Hart Agency Emeryville, Calif. San Francisco	Dec. 31	\$1,747,488 \$65	9,269 10,000	Bill Graham Presents
SMITH BROTHERS	Wish Music Coliseum Shreveport, La.	Jan. 18-19	\$522,756 Gross Record \$15.00	75,262 three sellouts	Vanell Entertainment
METALLICA KORN	Arco Arena Sacramento, Calif.	Dec. 29	\$447,888 \$27.50	18,105 sellout	Bill Graham Presents
METALLICA KORN	San Jose Arena San Jose, Calif.	Dec. 31	\$428,838 \$37.50/\$27.50	12,712 sellout	Bill Graham Presents
KEVIN GUTHRIE BROTHERS	Arco Arena Sacramento, Calif.	Dec. 31	\$403,499 \$25/\$25	8,157 12,500	Bill Graham Presents
DAVE MATTHEWS, GARY BUTLER & THE FLEET TYPES	UCLA Arena Los Angeles, Calif.	Dec. 29	\$398,025 \$25	15,596 sellout	Cellar Door
METALLICA KORN	San Diego Sports Arena San Diego	Jan. 11	\$372,831 \$27.50/\$27.50	12,293 12,118	Bill Graham Presents
METALLICA KORN	Cow Palace San Francisco	Dec. 30	\$343,835 \$29.50	15,628 sellout	Bill Graham Presents

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# Artists & Music

## WALKER'S GOT THE SPIRIT ON NEW BENSON LIVE SET

(Continued from p. 12)

"The Preacher's Wife," on which they back R&B and gospel great Cissy Houston. A remix of the gospel smash "1999" garnered good airplay and club acceptance, especially in major East Coast markets, and was Walker and the LPCC's introduction to mainstream radio.

"1999" definitely broke the ice for Hex at urban radio," says Earl Sellers, VP of marketing and promotion for Benson's parent company, the Music Entertainment Group. "We plan to continue building on that."

"The lines of demarcation between gospel and urban are not nearly as broad as they are in other forms of music," says Rapp. "Hex has now become an artist, not just a gospel artist."

Still, satisfying Walker's original fan base in the gospel market remains a label priority. "We work Hezekiah's albums one single at a time," says Sel-

hars. "We go to gospel radio first, giving recognition to where his core audience is. Then we'll service the singles to key urban markets. Gospel radio is the foundation. We service the CBA [Christian Bookellers Ass'n] stores, where about 40 percent of Hex's product moves. When we see significant movement at mainstream retail, we know we have the basis to then take a record to urban radio."

Walker, not surprisingly, is content to leave such matters to the Almighty and the marketing department. "I just do what I do and see what happens," he says. "I don't worry about crossover. That's all in God's hands. If he sees fit for our music to cross over, then I'm all for it. I know that part of my purpose is to reach the unreached, but the other part of it is to continue ministering to the people who are saved... who have already received the message."

Walker performs an average of 50 dates a year, traveling mostly on weekends and taking with him a rotating group of 40 singers from his choir of 120. He is booked and managed by the Walker Group, which is based in Brooklyn, and all his shows are ticketed events, as opposed to free concerts.

"I choose the cities in which we play as well as record two different ways," says Walker. "One, of course, are the places where we're well-known and draw large audiences. The other is places where people are either not that familiar with gospel—and we can break some new ground and share something that's new to them—or places where they don't get a chance to hear good gospel very often. Part of why we went to London was to show other gospel acts that if we could do well there, they can too."

Sellers confirms Walker's vision of

himself as a man with multiple missions. "The most important thing about Hezekiah Walker," Sellers concludes, "is that he has to be a recording and performing artist. He's become a spiritual leader. Young people today are

looking for leaders, and Hezekiah has emerged to help fill that need. This is an extraordinary young man. I think there's a lot more to him than just a splash in music and in society. The going is unlimited."

## SLOAN REUNITES FOR ENCLAVE SET

(Continued from page 12)

"Underwhelmed," later the leadoff single of both the band's 1986 "Peppermint" EP on murderrecords in Canada and "Smeared," its debut album for DGC, released in Canada in October 1992 and in the U.S. in January 1993.

According to SoundScan, "Smeared" recorded at a cost of only \$1,200, has sold 19,000 units in the U.S. and, according to Sutherland, 60,000 units in Canada.

After DGC failed to make headway in the U.S. with the band's 1994 album, "Twice Removed," relations between band members, already strained by recording their second album and by touring North America, soured even further. According to SoundScan, "Twice Removed," has sold 8,000 units in the U.S. and, according to Sutherland, 58,000 units in Canada.

Although it continued to perform until spring 1995, the band was only "going through the motions" by the end of 1994, says Murphy. He adds, "We were dormant as an artistic vehicle."

Following an informal breakup that lasted only a few months, Murphy went on to drum for the Canadian band Super Friends. Scott played with two local bands, Sadie and his own group, the Maker's Mark; Penttilä wrote songs; and Ferguson co-produced Canadian acts the Local Rabbits and the Inbreds.

Meanwhile, Murphy and Ferguson also worked closely together at the band's murderrecords, which has a catalog of recordings by Thrush Hermit, Eric's Trip, Jale, and the Local Rabbits. The two decided that even if the label needed to boost its profile, as well as help it financially, was a Sloan project. Scott and Penttilä agreed to participate. The lines-off period had cooled the hard feelings between the band members.

In 1995, Sloan released a 7-inch single, "Same Old Flame"/"Stood Up," in Canada on murderrecords. Recorded on 4-track, it gave the band confidence to record an album together once more and indicated the lo-fi direction it would follow with "One Chord To Another." With the time off, "it became apparent to everybody the band was still fun and we were better at [playing]," says Murphy.

While "Twice Removed" took seven weeks to cost \$120,000 to record, "One Chord To Another" was recorded during a two-week period between the end of December 1995 and January 1996 at Idea of East Recording studio in Halifax, with producer/engineer Laurence Currie. It cost \$10,000.

"It was all the money we had," Murphy admits. As with their previous records, all four band members wrote, sang, and oversaw the recording of their own songs. As a result, the set sounds more like a compilation album than a single-band project.

"Sloan is about four different characters," says Murphy. "One thing that makes the songs go together is that we

recorded the drums on a 4-track cassette recorder, so the album has a lo-fi character."

Represented for bookings by Little Big Man in the U.S. and S.L. Feldman Agency in Canada, Sloan will tour the U.S. for much of 1997 after the album's release. "It's important that we fill them with the right band as a co-headliner or in a support situation," says Backer. "We're not interested in the band slogging it out in front of 100 people in clubs in wintertime. They've already done that."

Adds Murphy, "I'm really pleased to go down and tour in the U.S. again."

## MIGHTY BOSSTONES

(Continued from page 14)

appearances. "They work hard," Maiden says. "They go out there, and they work a market."

According to SoundScan, the Bostoners' last set, "Question 8: The Answers," sold 131,000 copies, but for this album, Maiden says, all bets are off. "In the past we were caught in this nice market where you could sell a [certain] quantity and then leveled off. We don't feel there's a cap on that level anymore. They've gone from being a genre-specific artist to a mainstream—even top 40—artist." The expectations, he concludes, are "pretty much unlimited... we're expecting a platinum act on this." He says that the label will commit "major" co-op dollars for listening booths and advertising. The press, he says, has also picked up the anticipation, and mainstream publications, such as Request, Pulse, and U2, are preparing articles on the band.

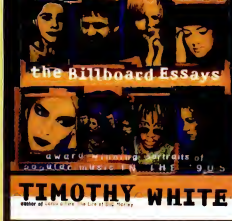
The Bostoners have always been heavily and successfully merchandised, with their own Big Rip vinyl, pressing limited-edition, colored vinyl that was sold at shows. Maiden says that Mercury will continue this practice, but that he is wary of taking it beyond a certain level. "We want to stay away from tchotchkes and things of that nature," he explains. "We don't want this band to be perceived as a novelty or a one-off. We want them taken seriously based on this album."

What all is said and done, there seems to be a genuine affection at Mercury for the Bostoners. After laying out the label's plans for the band, Maidenberg and Hamamura made comments that were so similar they could be taken for a company line if they did not seem so heartfelt.

"After seven years," Maidenberg says, "we're able to say that the newest album is the most exciting or most fulfilling and what you feel most proud of—you can't always say that. But I can say it about this album." Hamamura adds that "it's nice to have a band that who has paid their dues and done their best work to date." Pausing a beat, he adds, "We hope to give them everything that we hope they deserve."

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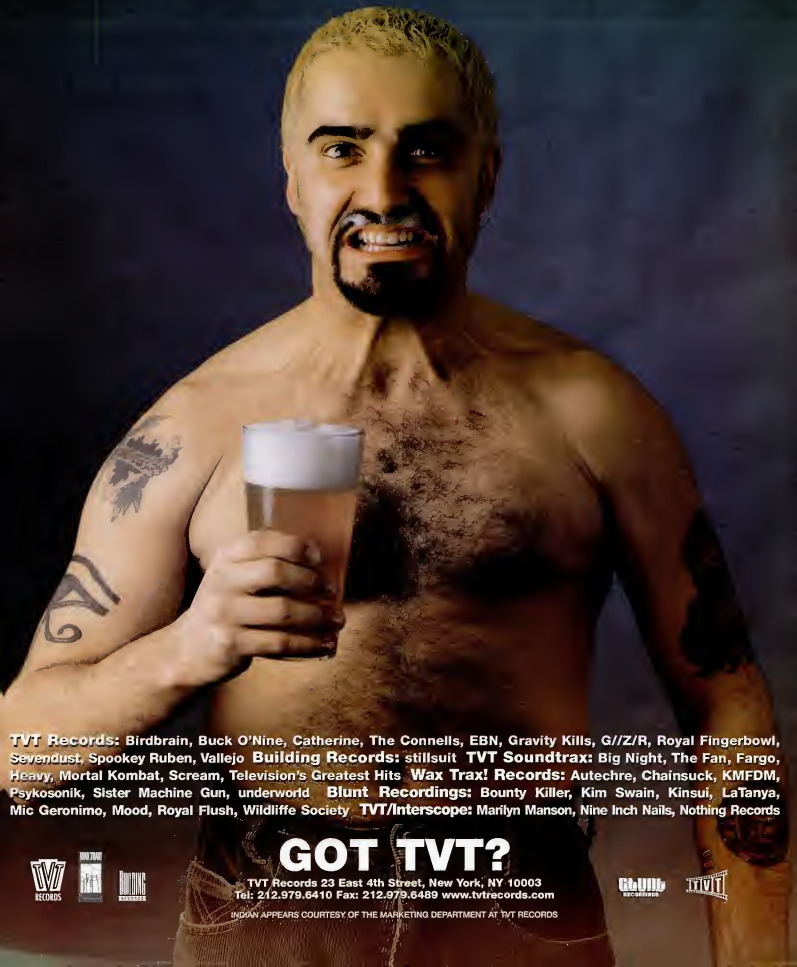
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## Elvis' Manager, Col. Tom Parker, Dies

### Ruffled Many Feathers While Steering Presley's Career

■ BY CHET FUPPO

NASHVILLE—The flamboyant manager known as Col. Tom Parker, who was not named Tom Parker, and was not a colonel, died in Las Vegas Jan. 21. The cause of death was complications from a stroke. He was 87.

Parker, who gained fame as the manager of Elvis Presley, began as a carnival barker and applied those same shrewd skills to the pop music business. He first helped the careers of country crooner Eddy Arnold and Canadian idol Hank Snow and then shepherded a young Presley to unparalleled rock superstardom. Along the way he ruffled many feathers. He is famous for his remark, just after Presley's death in 1977, that "this does not change anything."

In many ways, Parker wrote the book on popstar management—in the most positive and negative senses. He made Presley the best known and richest performer on the globe, yet he was severely criticized for holding back and even perverting Elvis' talents and squandering or mismanaging hundreds of millions of dollars.

It is said that he also prevented



Pictured in a scene from the early days, from left, are Col. Tom Parker, Eddy Arnold, and Elvis Presley.

Presley from ever touring outside the U.S., because Parker was an illegal alien, had no passport, and was afraid that if he ever left the country, he would not be allowed to return.

The man who would become Col. Thomas A. Parker was born as Andreas Cornelius Van Kujik in Breda, the Netherlands, June 28, 1909. At age 20, he stowed away on a freighter headed for the U.S. He turned up as Tom Parker in Tampa, Fla., where he worked for a carnival, the Johnny J. Jones Exposition, in variety of positions. He was a trainer for the Great Parker Pony Circus,

which he claimed was owned by an uncle. His best-known act was a dancing chicken exhibition in which the chickens were forced to "dance" on a diseased rooster platter.

He successfully ran for dog catcher in Tampa in 1941 and opened a pet cemetery. He began working in the music business for a local promoter who he knocked country artist. Parker met a young Arnold at a tent show. He soon began managing the artist in what became his hands-on approach: He moved in with Arnold and his wife.

Parker opened an office in his garage in Madison, Tenn., outside Nashville, and established Arnold in music and movies. Arnold fired Parker in 1953, and the two never discussed the matter publicly. Parker opened Jamboree Attractions and began booking such acts as Minnie Pearl, Cowboy Copas, and the Duke of Paducah.

Snow was looking for a new agent in 1954 and met with Parker. Snow later said he should have taken it as an omen that Parker first demanded that he always be addressed as "Colonel."

At any rate, Snow hired him as exclusive manager, and Parker soon proposed that they form a 50/50 partnership, which became Hank Snow Enterprises-Jamboree Attractions. Snow toured with Bill Haley & His Comets in 1955 and the association seemed to be flourishing, although Snow later said that he began privately questioning the jumbled financial statements he saw.

Later that year, Snow and Parker heard of a young act that Nashville manager Bob Neal was having success with. They arranged to meet Presley and were quite impressed with him. Snow, who was an MC and headliner on the Grand Ole Opry, introduced Presley on the show. He was not well received by the country audience, but Snow and Parker were pleased and put him on tour with Snow. Parker pressed Snow to persuade Presley to leave the Grand Ole Opry and tour nationally.

Snow, who recorded for RCA, convinced the label's A&R chief, Steve Sholes, that Presley could be signed away from Sun Records and that he was worth it.

What happened next has been told in different versions, but this much is certain: On Aug. 16, 1956, a contract was signed between Bob Neal and Elvis Presley on one side and "Col. (Continued on page 63)

## Randy California, Spirit's Guitarist, Presumed Dead

■ BY CHRIS MORRIS

LOS ANGELES—Friends and colleagues consider Randy California one of the most formidable guitarists of his musical generation—a generation that included Jimi Hendrix, with whom California shared a band in 1966.

"He knocked Hendrix out," says Bob Irwin, who produced reissues of the first four albums by California's band, Spirit, on Sony Legacy in 1996, to which California contributed two liner notes. "Everybody lifted from (Randy). The guy was a monster. He never stopped playing..." He was one of the most knowledgeable musicians I ever worked with and had a total perspective on his work, and Spirit's work."

"He was always a musician's musician," says Andrew Robble, a music journalist who worked with Spirit as an adviser in recent years. "His poets thought he was great. In music, you don't get any better."

California, 45, was missing and presumed dead following a swimming accident in Molokai, Hawaii, Jan. 2. The musician had saved his 12-year-old son Quinn from an undertow, but was himself overcome by the powerful current. Authorities called off a search on Jan. 3 due to bad weather.

A Los Angeles native, California was born Randolph Wolfe. He was exposed to music as a teen by his uncle Ed Pearl, who operated legendary L.A. venues the Ash Grove and the Fordly. A young guitarist had the opportunity to jam with such visiting artists as Mance Lipscomb, Brownie McGhee, Sleepy John Estes, and Lightnin' Hopkins.

Among the regulars at the Ash Grove was the local group the Rising Sons, which included Ry Cooder, Taj Mahal, and jazz drummer Ed Cassidy; the group disbanded in 1963. Cassidy married California's mother, and California and his stepfather formed the first incarnation of Spirit, a group called the Red Booters, with vocalist Jay Ferguson and bassist Joeles Mark Adams.

In 1966, California's family moved to New York; in a fateful encounter at Manny's Guitar Shop, the 16-year-old guitarist met Jimi Hendrix. California joined Hendrix's band, Jimmy James & the Blue Flames, which played regularly at the Cafe Wha! in Greenwich Village. After three months of gigs there, Hendrix's new manager, Chas Chandler, convinced the guitarist to move to England; Hendrix asked Cal

ifornia to join him, but his parents forbade the move.

Returning to L.A. in 1967, California and Cassidy joined Parsons, Arnes, and keyboardist John Locke in a new band, first called Spirit's Rebellious and soon known as Spirit.

Signed to Los Angeles's Ace Records, the group released a much-praised 1968 debut that fused rock, pop, and jazz influences seamlessly. The band's sophomore album, "The Family That Plays Together," sported an exuberant single, "I Got A Line On You," which rose to No. 25 on the Hot 100 Singles chart in 1969 and pushed the album to No. 22.

Critics generally view the 1970 Epic album "Twelve Dreams of Dr. Sardonicus" as Spirit's artistic apex. Produced by the late David Briggs, the record was an ambitious endeavor that featured such fine California-authored songs as "Nature's Way" and "Nothin' To Hide."

Spirit's original lineup fractured in 1971. California worked with art rock er Peter Hamill in England and went on to record a highly psychedelic solo album, "Captain Kopter And The Twisted Birds" for Epic in 1973. In 1975, California and Cassidy reformed Spirit as a power trio, and the group experienced one last burst of major-label glory with the two-LP Mercury set "Spirit '76," which featured some of California's most extravagant playing.

Though the '70s incarnation of Spirit ended with California saying bitterly that he would never play with Cassidy again, the pair regrouped in the '80s and led several Spirit lineups into the '90s.

The band issued several albums on independent labels, and California and Cassidy basically directed their own careers. "They did everything, from booking the tours to calling the hotels," says Robble.

A new Spirit album, "California Blues," on which the guitarist returned to his blues roots, was recently released on the band's own label, W.E.R.C. Crow Inc.

California is survived by his son and his mother, Bernice.



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## RESTLESS GETS NEW OWNER, NEW DISTRIBUTOR

### (Continued from page 3)

where we were needed the most. BMG is very hungry, very focused, loves the material, and had a game plan... I think we can be as meaningful to BMG as we were and are to Time Warner with movies."

On the heels of the deal, Restless has plans to expand. It has put its Hollywood office space up for sale and intends to move to Burbank, Calif., near Regency's office.

In addition, the label, which currently has a staff of 15, plans to hire four regional promotion people and add to the staff "as our success merits," Regis says.

Regis notes that selling Restless was necessary for the label to grow and compete.

"In this day and age, it's tough to compete when you don't have the resources," Regis adds. "This way we can focus on our core bands and invest in promotion."

Other acts on the Restless roster include the Radar Bros., Chopper One, Sunseeker, Jack Logan, and the Golden State.

Regis, who will continue to serve as co-president/CEO, will also become involved in soundtracks and is working on the soundtrack to "Goodbye,

Lover," which stars Patricia Arquette, Demi Moore, and Matt Dillahunty, and Ellen DeGeneres, and Don Johnson.

On the international front, Restless continues to utilize independent distribution, but Hein is in discussions with BMG in Europe.

Meanwhile, Milken seems clearly focused on making Restless a force to reckon with in the U.S.

"Our commitment to Restless Records is a real serious one," Milken adds. "It is a real commitment to the record business. I know everybody is bleeding in the business right now, but maybe that's the best time to come in."

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# BILLBOARD'S HEATSEATERS ALBUM CHART

THIS WEEK			LAST WEEK		WEEKS ON CHART		COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK SITES REPORTS OF SALES, COMPILERS, AND PROVIDED BY FEBRUARY 1, 1997		SoundScan®		TITLE			
ARTIST							CAMEL & NUMBER/DISTRIBUTING LABEL, (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)					TITLE		
							★★★★★ No. 1 ★★★★★							
1	4	17	BILL WHELAN CELTIC HEARTBEAT CD (20,000) (11,900) (1.98)					RIVERDANCE						
2	2	10	NO MERCY REPRISAL 1891 (10,900) (5.98)					NO MERCY						
3	2	17	MERRIL BAINBRIDGE UNIVERSAL 53019 (10,500) (5.98)					THE GARDEN						
3	26	TRACIE	ADKINS CAPTAIN JACKSONVILLE 37222 (10,500) (5.98)					DREAMIN' OUT LOUD						
8	3	17	GARY ALLAN DECCA 1146500 (10,500) (5.98)					USED HEART FOR SALE						
9	31	3	PEGGY SCOTT-ADAMS WESS JUTON 4000440 (10,500) (5.98)					HELP YOURSELF						
7	3	19	LOCAL 10 ISLAND 524202 (8,500) (4.98)					AS GOOD AS DEAD						
17	15	7	702 WB 10 530737 (8,500) (4.98)					NO DOUBT						
3	24	REPUBLICA	DECONSTRUCTION 668399 (8,500) (3.98)					REPUBLICA						
10	15	7	TRICKY ISLAND 524302 (8,500) (4.98)					PRE-MILLENNIUM TENSION						
15	11	DUNCAN SHEIK	ATLANTIC 1278910 (8,500) (5.98)					DUNCAN SHEIK						
12	10	21	FUN LOVIN' CRIMINALS EMI 57073 (7,900) (1.98)					COME FIND YOURSELF						
7	32	PALM BRANOT	REPRISAL 461800 (7,900) (5.98)					CALM BEFORE THE STORM						
14	13	ENRIQUE IGLESIAS & PONDRA	5066 (8,500) (5.98)					ENRIQUE IGLESIAS						
15	11	KULA SHAKER	COLUMBIA 6782 (10,900) (5.98)					K						
18	22	ANN NESBY	PERSPECTIVE 549022 (10,900) (4.98)					I'M HERE FOR YOU						
9	20	AMANDA MARSHALL	ENC 67562 (7.98) (1.98)					AMANDA MARSHALL						
18	17	CHENNEY CHESNEY	BNA 66506 (10,900) (5.98)					ME AND YOU						
17	7	ALFONZO BUNTER	DEF 52027 (7.98) (1.98)					BLACK & O BERRY						
20	21	ASHLEY MACISAAC	AMA 54052 (8,500) (5.98)					HI HOW ARE YOU TO-DAY?						
21	24	BR5-49	ARISTA 18818 (10,900) (5.98)					BR5-49						
22	19	AKINLEYE	200 311427 (VOLCANO 16,500) (5.98)					PUT IT IN YOUR MOUTH (EP)						
23	35	THE CHEMICAL BROTHERS	ATRASTAR 61057 (CAPRICORN 10,900) (4.98)					EXT PLANET DUST						
24	22	DAVID KERSH	CLUB 77848 (10,900) (5.98)					GOODNIGHT SWEETHEART						
25	28	SOUL COUGHING	SLASH 61771 (WARNER BROS. 10,900) (5.98)					IRRESISTIBLE BLISS						

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are promoted to the Top 100. To appear on the Heatseekers chart, all albums are available by cassette, not CD. \* Indicates additional vinyl LP's available. \* Albums with the greatest sales gain. © 1997 Billboard/RIAA Communications.

26	25	3	FOUNTAINS OF WAYNE	SCOTCHMIST 92729 (10,900) (5.98)	FOUNTAINS OF WAYNE
27	31	2	MATCHBOX 20	WAX 927716 (7,900) (1.98)	YOURSELF FOR SOMEONE LIKE YOU
28	29	7	PAULA PATTON	MOORE 4442 (WARNER BROS. 10,900) (5.98)	THIS FIRE
29	23	28	CLEA COTTE	JUDO MAJOR 6 THE 2125 (10,500) (5.98)	I STOLE THIS RECORD
30	31	2	SWEETBACK	EPIC 67490 (10,500) (5.98)	SWEETBACK
31	32	3	ERIC BENET	WARNER BROS. 46270 (10,500) (5.98)	TRUE TO MYSELF
32	7	1	THE PRODIGY	WYDE 90031 (10,900) (5.98)	MUSIC FOR THE ALIEN GENERATION
31	25	31	DOMELL JONES	LAFAYE 50559 (10,900) (5.98)	MY HEART
34	40	3	THE SUICIDE MACHINES	HOLLYWOOD 66203 (11,500) (2.98)	DESTRUCTION BY DEFINITION
35	26	26	JACI VELASQUEZ	HOLLYWOOD 67126 (10,900) (5.98)	HEAVENLY PLACE
36	2	1	SQUIRREL NUT ZIPPERS	WAX 927716 (7,900) (1.98)	HOT
37	33	5	BARENKATED LADIES	REPRISAL 46239 (WARNER BROS. 10,900) (5.98)	ROCK SPECTACLE
38	48	7	KEINO MATSUJI	DOWNTOWN 177500 (10,900) (5.98)	DREAM WALK
39	39	19	KEP MO	GHEH 67136 (10,900) (5.98)	JUST LIKE YOU
40	27	23	CELS	OLYMPIA 50001 (10,900) (5.98)	BEAUTIFUL FREAK
41	25	15	SUSAN ASHTON	SPARROW 51458 (8,500) (5.98)	A DISTANT CALL
42	11	11	ANITOHO	WYDE 67804 (EPIC 10,900) (5.98)	UNDER THE INFLUENCE
43	2	2	AVAILON	SPARROW 51485 (10,900) (5.98)	AVAILON
44	42	24	SHAKIRA	SONY 81795 (7.98) (2.98)	PIES DESCAZOS
45	43	21	OEFTONES	MATHEX 46054 (WARNER BROS. 17,900) (1.98)	AORENALLE
46	15	11	CORROSION OF CONFORMITY	COLUMBIA 67863 (10,900) (5.98)	WISERBLOOD
47	13	31	CRYSTAL LEVINE	MTHR 50540 (WARNER 10,900) (5.98)	BEAUTY FOR ASHES
48	47	2	PEORO FERNANDEZ	POLSKA LATINO 534120 (10,900) (5.98)	DESEDS Y DELIRIOS
49	36	27	QJ KOOL	COLUMBIA 61105 (WARNER BROS. 10,900) (5.98)	(LET ME CLEAR MY THROAT)
50	25	49	RICCOHET	COLUMBIA 67223 (10,900) (5.98)	RICCOHET

## POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEATERS CHART • BY DOUG REECE

**IF IT AIN'T BROKE:** Warner Nashville comedian Bill Engvall not only shares record labels and managers with Jeff Foxworthy; he also plays his brother on "The Jeff Foxworthy Show."

Now the label is hoping Engvall can duplicate Fox-

worthy's playing ignorant people a sign—was released on May 28, 1996, but is just before a major hit. Similar to clips that paired Foxworthy with country star Alan Jackson, an Engvall video featuring Travis Tritt was serviced to Country Music Television Dec. 26.

Radio, which received the single simultaneously, has responded well. "Here's Your Sign (Get The Picture)" moves up from No. 62 to No. 44 on the Hot Country Singles & Tracks chart.

Warner Nashville executive VPGM Eddie Reeves says that Warner will keep close tabs on breakout markets, taking steps to promote product in those areas while maintaining a light-hearted approach in keeping with the album's hilarious tone.

For instance, Warner is planning on throwing a "gold record" party in Little Rock, Ark., where the album is gaining a foothold. According to Reeves, the album has gone "gold" in the city based on calculations that consider sales in the area as representative of 7% of 1% of the total U.S. marketplace. Those questioning why Warner would place so much



**Built In.** The Warner Bros. debut from Boise, Idaho-based Bill To Spini comes to the market with a dedicated regional following. "Perfect From Now On," which bows Tuesday (28), follows the act's 1994 LP release, "There's Nothing Wrong With Love," which peaked at No. 3 on the Mountain Regional Roundup.

faith in duplicating its efforts have received a patent award from Reeves. "If you're asking me to begin touring full time in support of his album 'Axe To Grind,' due in stores Feb. 11,

**ROAD SCHOLAR:** Tone-Cool Records blues guitarist Monster Mike Welch, 17, is graduating early so that he can begin touring full time in support of his album "Axe To Grind," due in stores Feb. 11. Welch, who is booked by Charlotte, N.C.-based Piedmont Talent, will begin a Northeast and Southern region tour this month, followed by a May gig at his high school in Lexington, Mass., before he heads to Europe. The artist was featured on Lifetime TV Jan. 22 and will perform in February on CNN and the syndicated "House Of Blues Radio Hour."

**ROADWORK:** Cleopatra recording act the Electric Hellfire Club opens for Danzig through March. Its album "Calling Dr. Lov" was released in October.

**SEE YOU ONLINE:** I'm happy to announce that I will be acting as February's guest editor in the Ask Billboard column.

section of Billboard Online. E-mail questions regarding new artists can be addressed to d.reece@billboard.com. Answers to selected questions will be posted on Billboard's World Wide Web site at [www.billboard.com](http://www.billboard.com).



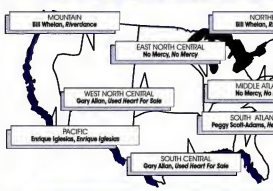
**Vid Hit.** The "Color Purple"-inspired clip for Erikah Badu's first single, "On & On," is receiving major radio play and has been welcomed by BET, MTV, and the Box, where it has been one of the top 10 most-requested clips for the last three weeks. Kedar Entertainment/Universal Records will release the hip-hop artist's debut album, "Baduizm," Feb. 11. Badu began a promo tour in Los Angeles last week.



**Taking Shape.** "Shapes," the American debut by Sweden's Josefín Nilsson, features production and writing by Abba members Benny Andersson and Björn Ulvåus. Tristar Music released the album Jan. 15 and will begin servicing radio promotional tracks in February. Nilsson, who is also an actress and member of Swedish cabaret act Anbusk Singers, is gaining notoriety in Sweden, Holland, and Norway.

worthy's sales success with a similar marketing and promotions approach. Engvall's album "Here's Your Sign"—titled in reference to a bit in which Engvall

### REGIONAL HEATSEATERS NO. 18



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. No Mercy No Mercy	1. Peggy Scott Adams Help Yourself
2. Local 10 As Good As Dead	2. Ann Lesley I'm Here For You
3. 702 No Doubt	3. Amy Lee Put It In Your Mouth (EP)
4. Merrill Bainbridge The Garden	4. Gary Allan Used Heart For Sale
5. Gary Allan Used Heart For Sale	5. Tracy Adams Dreamin' Out Loud
6. 702 No Doubt	6. 702 No Doubt
7. No Mercy No Mercy	7. No Mercy No Mercy
8. Merrill Bainbridge The Garden	8. Merrill Bainbridge The Garden
9. Deanna Smith Christmas Wish	9. Deanna Smith Christmas Wish
10. Republica Republica	10. No Mercy No Mercy
11. Peggy Scott Adams Help Yourself	



**Star Time.** Scott Bros. recording artist James Brown, center, stands with radio personality Casey Kasam, left, at Billboard Live, as the club's president, Keith Pressman, presents the soul music legend with a plaque commemorating Brown's career achievements. Brown, who earlier that day received a much-deserved star on the Hollywood Walk of Fame, also delivered an impressive showcase performance at the Los Angeles-based venue. (Photo by Lefty Hamilton)

## Executives Who Paved the Way Remembering Pioneering Label Staffers

*This article is the first of a two-part series by J.R. Reynolds that celebrates the pioneers who forged the first black music departments at major labels in the early 1970s.*

The names of today's black senior executives ring like a who's who of the music industry. The exploits of Sylvia Rhone, Russell Simmons, L.A. Reid, and Suge Knight are well known. But what about those executives whose early efforts paved the way for today's black music business?

To commemorate Black History

Month, Billboard asked several industry executives to discuss the lasting influence that the heads of the early black music departments have had on the music business.

According to Atlanta entertainment attorney Vernon Slaght, prior to the formation of R&B music departments, black music was designated with the nebulous term "special markets."

"Initially, Logan Westbrock came in as director of special markets at CBS Records, which later became Sony," says Slaght, who also worked at the label. "Then in 1974, LeBaron Taylor came in as special markets VP and renamed it the black music department."

Taylor is currently senior VP of corporate affairs at Sony. At press time he was unavailable for comment.

Through Taylor's leadership, CBS became a breeding ground for young black executives who would go on to become icons of the R&B business. Among them were current Motown CEO Jherri Lushy, and entertainment attorney Larkin Arnold (who made a name for himself as a CBS executive), as well as a black music

department head at Capitol. "But in terms of the 'modern' era, LeBaron put it all together," says Slaght. "He helped create the corporate blueprint for R&B departments."

Sony senior VP/Epic black music division executive VP Ron Swenney agrees that Taylor's tenure as CBS' black music head helped set the tone for subsequent R&B departments. "He was the first guy who actually had control over budgets and had actual decision-making powers," says Swenney.

Harold Childs and Jim Tyrrell were two other key figures in developing the role of the black music executive in the early '70s. Childs was promotion senior VP at A&M, while Tyrrell worked as marketing and sales VP at Epic Associated Labels.

Says Correct Records GM Kevin Harewood, "They were two black men who had pivotal label positions that were not limited to just the black music arena."

Tyrrell says that today's black executives have a longer time than he did when he held his senior post at Epic. Interestingly, the former label president (Continued on page 28)

## Winans Deserve Black Music Family Crown; Mainstream R&B Has The Blues

**HEIRS APPARENT?** The British have the royal family, Americans have the Kennedys, and black music has... the Winans.

The Winans' name has been a fixture in the gospel realm for years. However, with the growing appreciation of inspirational music on the more secular side, the family name is becoming increasingly familiar among mainstream consumers.

Among the family's recording incarnations are male singing quartet the Winans, brother/sister duo BeBe & CeCe, and soloists CeCe Winans and Vicki Winans.

Now many are asking, about what the Jacksons? Well in recent years, the Jackson recording legacy has dwindled to the one-two punch of Michael and sister Janet. They are a formidable show business pair to be sure, but for various reasons, the family emblem has diminished in the eyes of many. The Winans, on the other hand, are making legitimate headway toward the royal throne, through a less controversial reputation, solid track record, and musical abilities.

Mario Winans, son of Vicki and the Winans' Marvin Winans, is completing the recording of his own solo debut for Motown.

BeBe Winans, who recently signed a solo deal with Atlantic, is recording an R&B set that's slated for release in late summer or early fall. I've yet to hear anything on BeBe's project, but the artist's vocal reputation is solid, and if the album's songs are there and the label's marketing machine comes correct, the Winans will have to sew another feather on the family cap.

However, based on what I've heard of it thus far, Mario's set has great potential for bulking up Motown's anemic A&R reputation. Written and produced by the 20-something artist, the album is an assortment of slow and mid-tempo R&B tracks that is set to drop in June. "Don't Know," the first single, due in the spring, features a love-quaking romance remix that includes the slurry rapping talents of Bad Boy's Notorious B.I.G., and the rumbly bass chops of A&M maestro Barry White.

Mind you, the vocals for the remix had yet to be laid down when I heard the tracks in the studio, but the mix's arrangement was signature White and the track's rhythm was natural for Biggie's raps.

With the Winans' reputation for being solid musical performers in the gospel realm, veteran artist BeBe's foray into the R&B world as a soloist, and what's shaping up to be a promising debut for Mario, the family seems destined to become the next first family of music.

**WHAT'S GOING ON?** Something remarkable is hap-

pening in R&B; several veteran blues-oriented soul artists are making significant noise at the mainstream R&B level. Among them is Johnny Taylor's Malaco set "Good Love," which is holding fast on the Top R&B Albums chart, climbing back to No. 32.

"Good Love" peaked at No. 15 and has been on the chart for 32 weeks. Impressive, especially since the artist doesn't have much name recognition among young consumers. Malaco marketing exec Greg Preston says the set is moving well in the South (no real surprise there), but his gained radio friends elsewhere. "When we released the CD-5 of the first single 'Good Love,' that's when it took off for us at urban radio," he says. "We went after retail and it paid off."

In addition to Taylor's set, Piggy Scott-Adams continues to amaze with her Miss Butch/Mardi Gras album "Help Yourself." The set is being driven by generous airplay of the ear-popping track "Bill," and is up to No. 17 on the Hot R&B Singles chart. And it hasn't even been released as a single.

Scott-Adams was a late-'60s favorite when she paired with Jo Jo Benson to hit with "Lover's Holiday" and "Pickin' Wild Mountain Berries." Both were top 10 R&B hits in 1968.

It will be interesting to see just how far this record will go. Because of the lyrical novelty of "Bill," the set has become somewhat of a phenomenon. But will consumers dig deeper into the album's inventory?

Meanwhile, a common thread linking the Taylor and Scott-Adams sets is the producing talents of veteran Rich Cason, who worked on both projects.

While we're on the subject of heritage artists, on Jan. 21, Ichiban released "The Sequel It Ain't Over," by Mike Jackson. The 12-track set comes hot on the heels of her thespian performance in the off-Broadway musical, similarly titled "The Sequel It Ain't Over," which runs through Feb. 16 at New York's Beacon Theatre.

**IN HONOR OF BLACK History Month,** the History Channel (which bowed in January '96) is airing a series of African-American-related features, including the 12-hour mini-series "Roots." The 1977 saga, which recounts the family legacy of late author Alex Haley, airs Feb. 23-28. The nine-Ezra-winning telecast featured an impressive soundtrack that was originally released by A&M. Piggybacking off the rebroadcast, A&M is reissuing the 1977 set on CD Feb. 4. "Roots," certified gold in '77, peaked at No. 21 on the Billboard 200. Produced by Quincy Jones, the 28-minute set contains musical elements from the show's score and tracks inspired by the TV epic. The set's 18 tracks are a blend of African and African-American styles.

**The  
Rhythm  
and the  
Blues**

by J. R. Reynolds



### ■ BY SHAWNEE SMITH

**NEW YORK**—With the unanticipated international success of Warren G's "What's Love Got To Do With It" single from the "Super Cop" soundtrack, G Funk Music/Def Jam is flipping the script for the artist's sophomore set, "Take A Look Over Your Shoulder (Reality)."

Instead of the customary "domestic first, international second" scenario, the label is releasing the set internationally Feb. 17, followed by a domestic debut March 11.

In addition to the nontraditional release schedule, the disc is an enhanced CD.

"Warren has a terrific setup overseas," says Def Jam's coast marketing VP David Belgrave. "His 'What's Love Got To Do With It' single only added to 250,000 in the U.S., but it was No. 1 in Germany, and it reached the top five in France and the U.K."

In response to significant international consumer interest, the label sent the rapper on a 12-day European tour. During his European stay, he also performed verses with Herbie & the Blowfish, rapping and playing drums.

Says Belgrave, "Breaking [the album] internationally is the best thing for both markets because it gives Mer-

cury International a big splash before anything happens in the U.S., and there's virtually no chance of a leak back to the States."

"Take A Look Over Your Shoulder (Reality)" has "more bounce" than his debut set, "Regulate," according to the artist, and is the first project on his Mercury-distributed G Funk Music.

Warren G says that the set is more advanced than his first, "instead of using samples, I just played everything live," he says. "I got a guitar player, a bass player, and a keyboard player, and I directed and produced everything."

The 15-track set includes rap covers of Bob Marley's "I Shot The Sheriff" and the J.B. Tynes' "Coolin' Me Out," which is renamed "Smokin' Me Out" and features a chorus sung by Ron Isley.

The international set also includes the original and remixed versions of "What's Love Got To Do With It."

Warren's enhanced CD is better than most because he was actively involved in it," says Belgrave. "He recorded all the intros and responses, so whoever uses the [CD] is going to feel like they are interacting directly with Warren."

The first U.S. single, "What We Go Through," features Malik from Illegal, Badu from the LBC Crew, and newcomer Perfect. It was serviced to DJ pools on Monday (27).

"I Shot The Sheriff" is the first (Continued on page 28)

# Billboard TOP R&B ALBUMS

FEBRUARY 1, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL  
STORE SALES REPORTS COLLECTED, COMPILED,  
AND PROVIDED BY  
**SoundScan**

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	NEW	1		SOUNDTRACK	1/1 HOT SHOT DEBUT ***	3
2	1	1	12	MAKAVEII *	THE DON KILLMUNITO: THE 7 DAY THEORY	1
3	2	1	21	ALYXAH *	ONE IN A MILLION	3
4	2	3	9	PYROW BROWN	ILL NA NA	2
5	4	2	8	SOUNDTRACK	THE PREACHER'S WIFE	1
6	6	31	1	TONI BRAXTON *	SECRETS	1
7	5	5	6	REOMAN DE	MUDDY WATERS	1
8	7	20	1	BLACKSTREET *	ANOTHER LEVEL	1
9	8	11	1	LIL' KIM *	HARD CORE	1
10	13	19	9	ORU HILL	DRU HILL	10
11	9	10	10	SOUNDTRACK	SPACE JAM	5
12	10	11	9	TONY TONI TONE *	HOUSE OF MUSIC	10
13	11	12	30	KEITH SWEAT *	THE DAY	1
14	14	12	12	BARFACCE *	THE DAY	1
15	12	10	11	SNOPY DOGG	THA DOGGFATHER	1
16	15	13	19	NEW EDITION *	HOME AGAIN	1
17	36	—	—	*** PACESETTER ***	HELP YOURSELF	17
18	16	13	2	WESTSIDE CONNECTION *	BOW DOWN	1
19	23	31	1	TELA JAVELLE	PIECE OF MIND	1
20	22	29	42	MAXWELL *	MAXWELL'S URBAN HANGS	8
21	17	17	8	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	15
22	20	22	15	GUINIUWE *	THE BACHELOR	20
23	21	20	16	LUTHER VANDROSS *	YOUR SECRET LOVE	2
24	18	9	10	MOBIE DEEP	HELL ON EARTH	1
25	19	15	17	JOHNNY GILL *	LET'S GET IT OFF	7
26	25	28	15	JOHNNY GILL *	LET'S GET THE MOOD RIGHT	7
27	29	32	36	THE ISLEY BROTHERS *	MISSION TO PLEASE	2
28	37	37	39	KELLY FRANKLIN AND THE FAMILY *	WHATCHA LOOKIN' 4	1
29	24	23	8	KEITH MURRAY	ENIGMA	6
30	28	21	11	KEITH MURRAY *	FAMILY SCRIPTURES	2
31	33	35	50	2PAC *	ALL EYES ON ME	1
32	31	32	12	4-40 *	THA HALL OF GAME	2
33	35	34	21	112 *	THE HALL OF GAME	1
34	26	24	12	CHOCOLATE KILLAR *	IRONMAN	1
35	39	27	20	DO OR DIE *	PICTURE THIS	3
36	39	25	8	VARIOUS ARTISTS	DR. DRE PRESENTS... THE AFTERMATH	3
37	32	38	9	4-40 *	EMANIGATION	6
38	34	36	16	KENNY G *	THE MCGENT	3
39	40	44	15	702 *	NO DOUBT	37
40	39	38	15	B-LEGIT	THE NEMP-MUHAM	15
41	45	50	17	THE ROOTS DO	ILLADOLPH HALLFUE	1
42	50	42	12	DA BRAT *	ANTI-THATISM	1
43	44	42	12	AZ YET	AZ YET	1
44	42	43	11	CURTIS MAYFIELD	NEW WORLD ORDER	24
45	39	26	9	FLESH-N-BONE	THU G.D.S. TRUES HUMBLT UNDER SOULS	8
46	46	45	11	ROCKE RICH	SEASOED VETERN	1
47	43	42	14	ANN NESSE *	FM HERE FOR YOU	27
48	41	49	17	MINT CONCEPT	DEFINITION OF A BAND	18
49	41	49	17	LL COOL J *	ALL WORLD	21
50	51	51	12	ALFONZO HUNTER	BLACKIA DAY	36
51	52	52	23	KINNEYE	PUT IT ON YOUR MOUTH	10
52	56	41	22	JOHNNIE TAYLOR	GOOD LOVE	15
53	41	46	22	OUTKAST *	ATLIENTS	1
54	54	55	10	CHAKA KHAN	THE BEST OF CHAKA KHAN VOLUME ONE	22
55	53	60	31	LOUT BOYZ *	LEGAL DROONEY	1
56	61	53	28	2PAC *	ME AGAINST THE WORLD	1
57	60	54	5	SWEETBACK	SWEETBACK	57
58	59	54	30	NAS *	IT WAS WRITTEN	1
59	63	62	17	THE OAYTON FAMILY	F.B.I.	7
60	54	56	9	SHAQUILLE O'NEAL	YOU CAN'T STOP THE RHYTHM	21
61	54	58	62	R. KELLY *	R. KELLY	1
62	58	53	8	FUGEES	BOOTLED VERSIONS	50
63	62	70	33	MONIEF JONES	MY HEART	30
64	71	74	10	ERIC BENET	TRUE TO MYSELF	64
65	57	57	10	BONE THUGS-N-HARMONY *	ON EPY	1
66	67	67	10	ORINOOG GUNN CLAPPAZ	DA STORM	10
67	67	69	6	BIG NOY	EPISODES OF A HOSTILA	60
68	75	79	32	KENNY LATTIMORE	KENNY LATTIMORE	32
69	79	92	24	KENNY LATTIMORE	RIGHT CITY	2
70	76	74	14	KENNY LATTIMORE	AT THE SPEED OF LIFE	28
71	65	69	10	FUGEES *	THE SCORE	1
72	69	63	49	VARIOUS ARTISTS	SO SO DEF BASS ALL STARS	9
73	70	65	69	MARIAH CAREY *	DAYDREAM	1
74	68	68	30	QJ'S	GET ON UP AND DANCE	23
75	77	76	34	MONIEF JONES	MOODS... MOMENTS	4
76	82	72	18	MC LYTE	BAD AS I WANNA B	11
77	81	81	64	VARIOUS ARTISTS	JOCK JAMS VOL. 1	33
78	74	89	30	JAY-Z *	REASONABLE DOUBT	3
79	86	90	7	VARIOUS ARTISTS	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
80	91	73	79	SWAY *	NEW BEGINNING	3
81	87	84	29	CRUCIAL CONCEPT *	THE FINAL T.C.	5
82	95	4	4	MAC ORE	MAC DRE PRESENTS THE ROMANIZATION	82
83	NEW	1	1	FREAK NASTY	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	83
84	72	71	15	KANE & ABEL	THE 7 SINS	29
85	81	—	75	AL GREEN	GREATEST HITS	3
86	83	84	34	MASTER P *	ICE CREAM MAN	3
87	76	85	15	GERI THE OMAHA	WRATH OF THE MATH	3
88	73	75	29	GU KOL	LET ME CLEAR MY THOUGHTS	21
89	73	75	29	GU KOL	STARDUST	1
90	80	77	12	NATALIE COLE *	STARDUST	1
91	82	82	10	MONTELL JORDAN	MORE...	1
92	82	82	10	BOUNTY KILLER	MY XPRIENCE	27
93	84	87	7	PATTI LABELLE	GREATEST HITS	58
94	82	82	10	TINA TURNER	WILDEST DREAMS	26
95	88	87	17	SILKK *	THE SHOOKER	6
96	87	85	25	A TRIBE CALLED QUEST *	SEATS, RHYMES AND LIFE	1
97	87	85	25	BOUNTY KILLER	ON TOP OF THE WORLD	2
98	87	85	25	VARIOUS ARTISTS	ALL THAT THE ALBUM	77
99	87	85	25	MONICA *	MISS THING	7
100	90	96	52	SOUNDTRACK	WHITING TO EXHILE	1

Albums with the greatest sales gains this week. \*Billboard Industry Award (ARIA) certification for shipment of 500,000 units (250,000 for CD) or 1 million units (500,000 for EP) with multipatinum titles indicated by a numeral following the symbol. \*Atlantic indicates P. Atlantic. Most top titles, and CD prices for Africa and B&G labels, are suggested lists. Tape prices include EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums returned from Heatseekers this week. \* indicates past or present Heatseeker title. ©1997, Billboard/EMI/Capitol Records, and SoundScan, Inc.



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**UPCOMING**

# Billboard



**DON WAS - 20 YEARS  
OF MAKING RECORDS**

**Issue Date: March 1**

**Ad Close: Feb. 4**

Billboard's March 1st issue celebrates Don Was' 20 years of making records. This talented musician/producer, who has worked with successful artists like Bonnie Raitt, the Rolling Stones and Bob Dylan, is exclusively interviewed by Billboard's Chris Morris in this spotlight issue. Other features include a complete overview of his award-winning career, his recent success in film scoring and an extensive discography of his work. Join Billboard in honoring one of the music industry's finest.

**Contact:**

Pat Rod Jennings  
212-536-5136



**ASIA PACIFIC I**

**Issue Date: Mar. 1**

**Ad Close: Feb. 4**

Continuing its editorial commitment to Asia Pacific's mega-market, Billboard's March 1st issue will contain our first "magazine within a magazine" on the region for 1997. Our Spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/pacific acts breaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing!

**Contact:**

Clinch-Leece  
Singapore: 65-338-2774  
Hong Kong: 852-2527-3525



**K-tel 35TH  
ANNIVERSARY**

**Issue Date: March 8**

**Ad Close: Feb. 11**

Billboard's March 8th issue celebrates the 35th anniversary of K-tel. A pioneer in marketing music, this Minneapolis firm's retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philip Kives. We'll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-tel organization.

**Contact:**

Ken Karp  
212-536-5017



**NARM**

**Issue Date: March 15**

**Ad Close: Feb. 18**

Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 8-11. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

**Contact:**

Robin Friedman  
213-525-2302

# Reach Billboard's 200,000

# WORLDWIDE SPECIALS & 1997 DIRECTORIES

**KOCH**  
INTERNATIONAL  
**10 YEARS**

## KOCH INTERNATIONAL 10TH ANNIVERSARY

**Issue Date:** March 15

**Ad Close:** Feb. 18

As part of our annual NARM issue, *Billboard* will honor the 10th anniversary of the independent distribution firm (and record company) Koch International. Our celebratory coverage will be anchored around the company's history, while providing insights on Koch's current projects and future plans. Other features will look at the labels under the Koch umbrella, compile a timeline of the company's strategic events, examine its international force, and include a one-on-one interview with Michael Koch.

**Contact:**

Ken Piotrowski  
212-536-5223



## PRO TAPE/ITA

**Issue Date:** March 22

**Ad Close:** Feb. 25

*Billboard*'s annual section on Pro Tape finds its home in our March 22 issue. Coinciding with the ITA convention (Tucson, March 19-23), this spotlight reviews the current state of the market in light of recent acquisitions. Coverage will explore the new opportunities for other tape suppliers in the wake of the market's consolidation, profile the KOHAP Group, and discuss the challenges facing pro-tape suppliers in an exclusive Q&A with ITA executive director Charles Van Horn.

**Contact:**

Ken Karp  
212-536-5017



## 1997 Record Retailing Directory

**Publication Date:**  
March 22, 1997

**Ad Close:** Jan. 22

The 7th edition of the Record Retailing Directory continues to influence the music industry buyers who purchase the products and services offered by record companies, wholesalers & distributors, accessory manufacturers, etc. The RRD contains 7,000 updated listings of independent record and chain stores, chain headquarters, and audio book retailers. One ad in the 1997 RRD can work for you all year long!

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THE TITLES	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (NON-PRODUCER)	ARTIST	PEAK POSITION
50	66	40	13	NEVER LEAVE ME ALONE ♦ NATE DOG FEATURING SNOO GOODY (NATE DOG & SNOO GOODY)	22
51	45	48	11	SPIRITUAL THING ♦ ERIC BENET (ERIC BENET & J. ROBYN) (J. ROBYN)	10
52	52	55	8	ONLY LOVE ♦ THE BRATONS (THE BRATONS)	11
53	43	36	12	HOW COULD YOU (FROM "BLUEPROOF") ♦ K. C. & JOJO OF JOJOES (K. C. & JOJO OF JOJOES)	10
54	51	45	20	BOW DOWN ♦ WESTSIDE CONNECTION (WESTSIDE CONNECTION)	14
55	54	54	19	FLOATIN' ON YOUR LOVE ♦ THE SLY BROTHERS FEAT. SINGLA WINDISH (THE SLY BROTHERS & SINGLA WINDISH)	14
56	79	—	2	WHEATEA MAN ♦ ROMAN (ROMAN)	14
57	57	64	8	LIVING FOR THE CITY ♦ ROGER & ZAPP (ROGER & ZAPP)	14
58	41	31	15	WHEN BOY MEETS GIRL DO YOU THINK ABOUT US ♦ TOTAL (TOTAL)	14
59	56	49	7	SPACE JAM (FROM "SPACE JAM") ♦ MONTELL JOHNSON (MONTELL JOHNSON)	14
60	NEW	—	1	WHAT'S ON TONIGHT ♦ MONTELL JOHNSON (MONTELL JOHNSON)	14
61	62	62	6	MY BABY MANA ♦ G.T. (G.T.)	14
62	53	51	8	THE SOUND OF MY TEARS ♦ OBEARON COX (OBEARON COX)	14
63	60	57	10	LEAVIN' ♦ THE TONY RICH PROJECT (THE TONY RICH PROJECT)	14
64	83	88	7	RUNNIN' ♦ RAOO, ORAMAVAL & STRETCH (RAOO, ORAMAVAL & STRETCH)	14
65	58	61	10	THE FOUNDATION ♦ ZBITB (ZBITB)	14
66	61	59	7	FLY LIKE AN EAGLE (FROM "JACO") ♦ SEAL (SEAL)	14
67	NEW	—	1	THE MC ♦ KRS-ONE (KRS-ONE)	14
68	74	75	8	JUST WANNA PLEASE U ♦ MONA LISA (MONA LISA)	14
69	68	63	18	MUSIC MAKES ME HIGH ♦ LOST BOY2 (LOST BOY2)	14
70	63	60	19	SITTIN' ON TOP OF THE WORLD ♦ O.BART (O.BART)	14
71	65	68	19	NEW WORLD ORDER ♦ CURTIS MAYFIELD (CURTIS MAYFIELD)	14
72	65	68	19	YOU GOT ME GOIN' ♦ O.E. EXTREME (O.E. EXTREME)	14
73	NEW	—	1	THE MUSIC IS MINE (FROM "DANGEROUS GROUNDS") ♦ ICE CUBE (ICE CUBE)	14
74	53	54	7	THAT'S HOW IT IS (IT'S LIKE THAT) ♦ REEMAN FEATURING K. SOLO (REEMAN & K. SOLO)	14
75	70	71	11	BEFORE I LAY (YOU KNEW ME CRAZY) ♦ ACE PENSION (ACE PENSION)	14
76	72	72	12	YOU COULD BE MY BOO ♦ THE ALMIGHTY RSD FEATURING FAITH EVANS (THE ALMIGHTY RSD & FAITH EVANS)	14
77	82	83	3	RETURN OF THE MACK ♦ MARK MORRISON (MARK MORRISON)	14
78	66	65	13	IT'S ALRIGHT ♦ KAYCEE GORDON (KAYCEE GORDON)	14
79	75	71	16	BOHEMIAN RHAPSODY (FROM "HIGH SCHOOL CHAOS") ♦ THE BRAIOS (THE BRAIOS)	14
80	77	74	17	MORE TO LOVE ♦ CASE (CASE)	14
81	67	56	6	STRESSED OUT ♦ A TRIBE CALLED QUEST FEATURING FAITH EVANS (A TRIBE CALLED QUEST & FAITH EVANS)	14
82	73	73	18	SMILE ♦ DAY TA (DAY TA)	14
83	84	84	1	BEEN FLOODIN' ♦ ASH-FORD & SIMPSON WITH MAYA ANGELO (ASH-FORD & SIMPSON & MAYA ANGELO)	14
84	64	67	10	LOVE YOU SO ♦ SOUL FOR REAL (SOUL FOR REAL)	14
85	69	65	20	JUST THE WAY (PLAYS PLAY) ♦ ALFONZO HUNTER (ALFONZO HUNTER)	14
86	86	87	5	LOVE ME FOR FREE ♦ ANNYLENE (ANNYLENE)	14
87	16	80	16	LET'S RIDE ♦ RICHIE RICE (RICHIE RICE)	14
88	87	16	16	LUDY ♦ MISTA (MISTA)	14
89	16	16	16	THE RHYME ♦ KEITH MURRAY (KEITH MURRAY)	14
90	87	16	16	SUKI SUKI NOW ♦ DJ. TRANS (DJ. TRANS)	14
91	87	16	16	IT AIN'T EASY (LIVIN' WITHOUT U) ♦ DALIA (DALIA)	14
92	85	87	16	HOW CAN WE STOP ♦ HORICE BROWN FEATURING FAITH EVANS (HORICE BROWN & FAITH EVANS)	14
93	87	16	16	LOVE IS ON THE WAY (FROM "THE FIRST WIVES CLUB") ♦ MISTY (MISTY)	14
94	87	16	16	NORBODY ELSE ♦ ANTHONY HANCOCK (ANTHONY HANCOCK)	14
95	88	87	16	WHO IS HE AND WHAT IS HE TO YOU ♦ M'SHELL NODGECOLLE (M'SHELL NODGECOLLE)	14
96	87	16	16	LOVE IS ON THE WAY (FROM "THE FIRST WIVES CLUB") ♦ MISTY (MISTY)	14
97	87	16	16	SLOW JAM ♦ REANZANCE (REANZANCE)	14
98	87	16	16	LOVER'S GROOVE ♦ IMMATURE (IMMATURE)	14
99	87	16	16	STAY WITH ME ♦ JASON WE-AVER (JASON WE-AVER)	14
100	87	16	16	BLACK CINDERELLA ♦ POSITIVE K. (POSITIVE K.)	14

BILLBOARD FEBRUARY 1, 1999

# Hot R&B Airplay.

Compiled from a national sample of airplay supplied by Billboard's Top 500 Radio Traffic Service. 95 R&B stations are electronically monitored (24 hours a day, 7 days a week). Songs ranked by gross impressions, compiled by cross-referencing two weeks of airplay with Arbitron data. This table is used in the Hot R&B Singles chart.

WEEK RANK	WEEKS ON CHART	TITLE ARTIST (LABEL/PROG./R&B LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/PROG./R&B LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART
1	12	*** NO. 1 ***					
1	1	ONE IN A MILLION ROBERTA FLICK (ARISTA)	38	32	14 STREET DREAMS JAY-Z (RCA)	38	32
2	1	DON'T LET GO (LOVE) JAY-Z (RCA)	38	46	5 DON'T LEAVE ME JAY-Z (RCA)	38	46
3	24	WHAT KIND OF MAN SHOULD I BE MARTIN LUTHER KING JR. (J&R)	40	46	5 DON'T HAVE TO WORRY NEW Edition (J&R)	40	46
4	3	I BELIEVE I CAN FLY JAY-Z (RCA)	42	36	36 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	42	36
5	1	OH & ON STANLEY CUBAN (J&R)	42	37	5 SOMEDAYS'S SOMEDAY JAY-Z (RCA)	42	37
6	9	NOBODY JAY-Z (RCA)	43	33	33 KNOCKS ME OFF MY FEET JAY-Z (RCA)	43	33
7	11	IN MY CITY JAY-Z (RCA)	44	37	11 I'M STILL WEARING YOUR NAME JAY-Z (RCA)	44	37
8	1	LET'S GET DOWN JAY-Z (RCA)	44	31	11 ITS YOUR BODY JAY-Z (RCA)	44	31
9	9	I BELIEVE IN YOU JAY-Z (RCA)	45	26	11 I AMT MAD AT CHA JAY-Z (RCA)	45	26
10	11	UN-BREAK MY HEART JAY-Z (RCA)	45	26	33 SUNDAY JAY-Z (RCA)	45	26
11	28	POW JAY-Z (RCA)	45	26	33 WHAT THEY DO JAY-Z (RCA)	45	26
12	11	GET ME HOME JAY-Z (RCA)	45	26	33 CRUSH ON YOU JAY-Z (RCA)	45	26
13	11	FOR YOU I WILL JAY-Z (RCA)	45	26	33 I JUST TOUCH JAY-Z (RCA)	45	26
14	11	I'M STILL IN LOVE WITH YOU JAY-Z (RCA)	45	26	33 YOUR SECRET LOVE JAY-Z (RCA)	45	26
15	11	NO DISGRACE JAY-Z (RCA)	45	26	33 IN YOUR WILDEST DREAMS JAY-Z (RCA)	45	26
16	11	NEVER GONNA LET YOU GO JAY-Z (RCA)	45	26	33 GET IT JAY-Z (RCA)	45	26
17	11	I CAN MAKE IT BETTER JAY-Z (RCA)	45	26	33 FALLING JAY-Z (RCA)	45	26
18	11	TELL ME JAY-Z (RCA)	45	26	33 I'M NOT FEELING YOU JAY-Z (RCA)	45	26
19	11	NO TIME JAY-Z (RCA)	45	26	33 YOURS UPSIDE V (HEAD) JAY-Z (RCA)	45	26
20	11	THINKING I CLOSE MY EYES JAY-Z (RCA)	45	26	33 TWISTED (HEAD) JAY-Z (RCA)	45	26
21	11	TEARS JAY-Z (RCA)	45	26	33 THERE'S NEVER CHANGE JAY-Z (RCA)	45	26
22	11	WATCH ME DO MY THING JAY-Z (RCA)	45	26	33 GET IT TOGETHER JAY-Z (RCA)	45	26
23	11	LAST NIGHT JAY-Z (RCA)	45	26	33 IF YOUR GIRL KNEW JAY-Z (RCA)	45	26
24	11	COLD COLO & PARTY JAY-Z (RCA)	45	26	33 NOTHING 'TIL THE CIVIL WAR JAY-Z (RCA)	45	26
25	11	RECHIN' BY GOLLY WOLF JAY-Z (RCA)	45	26	33 YOU WILL RISE JAY-Z (RCA)	45	26
26	11	COME SEE ME JAY-Z (RCA)	45	26	33 YOU DON'T HAVE TO LOVE ME JAY-Z (RCA)	45	26
27	11	BILL JAY-Z (RCA)	45	26	33 FLATLINE ME AND YOU JAY-Z (RCA)	45	26
28	11	YOU DON'T HAVE TO KNOW JAY-Z (RCA)	45	26	33 ALL THAT I GOT IS YOU JAY-Z (RCA)	45	26
29	11	STEED JAY-Z (RCA)	45	26	33 NEVER MISS THE WATER JAY-Z (RCA)	45	26
30	11	YOU'RE MAKIN' ME HIGH JAY-Z (RCA)	45	26	33 YOU'VE GOT TO CHUPEL JAY-Z (RCA)	45	26
31	11	MISSING JAY-Z (RCA)	45	26	33 YOU'RE NOT SALL JAY-Z (RCA)	45	26
32	11	MY MARY JAY-Z (RCA)	45	26	33 HUMBLE IN THE JUNGLE JAY-Z (RCA)	45	26
33	11	I LOVE ME SOME HIM JAY-Z (RCA)	45	26	33 THIS DEVOTION JAY-Z (RCA)	45	26
34	11	THIS IS FOR THE LOVER IN YOU JAY-Z (RCA)	45	26	33 SHU NUP JAY-Z (RCA)	45	26
35	11	YOUNG IT UP JAY-Z (RCA)	45	26	33 STRONG UP IN THE NIGHT WILL REKAL JAY-Z (RCA)	45	26
36	11	ONLY YOU JAY-Z (RCA)	45	26	33 LUCHINI XA (THIS IS IT) JAY-Z (RCA)	45	26

Records with the greatest airtel plays. © 1997 Billboard/BPI Communications.

## NOT R&B RECURRENCE AIRPLAY

1	2	5	MY BOO CROSS TOWN DOTS (505 RECORDS/UMG)
2	3	10	YOU KNOW WE TEASE ME CROSS TOWN DOTS (505 RECORDS/UMG)
3	11	11	GET ON UP CROSS TOWN DOTS (505 RECORDS/UMG)
4	1	1	HIT ME (G)
5	1	1	USE YOUR HEART CROSS TOWN DOTS (505 RECORDS/UMG)
6	1	1	I CAN'T SLEEP BABY (IF U CROSS TOWN DOTS (505 RECORDS/UMG)
7	1	1	KILLING ME SOFTLY CROSS TOWN DOTS (505 RECORDS/UMG)
8	1	1	ALL THE THINGS YOUR HONN WANT DO CROSS TOWN DOTS (505 RECORDS/UMG)
9	1	1	ALWAYS BE MY BABY CROSS TOWN DOTS (505 RECORDS/UMG)
10	1	1	WHY I LOVE YOU SO MUCH CROSS TOWN DOTS (505 RECORDS/UMG)
11	1	1	THE THINGS THAT YOU DO CROSS TOWN DOTS (505 RECORDS/UMG)
12	1	1	SITTIN' UP IN MY ROOM CROSS TOWN DOTS (505 RECORDS/UMG)
13	1	1	STAYED (G)

41	ANT HODDY (FROM BEANS AND BUTT HEAD OUT AMERICA'S #1) (ARISTA)
42	CLASHING (DON'T YOUR MIND) (J&R)
43	ATLANTA WHEELZ OF STEEL (Chryslers, ASCAP/
44	BEL FLOWING (THE 5-STAR) (ARISTA)
45	LAST YOU WERE ME (J&R)
46	ASCENSION (DON'T EVEN WONDER) (J&R)
47	BLAZE (COLUMBIA, ASCAP)
48	ASCENSION (DON'T EVEN WONDER) (J&R)
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98	ASCENSION (DON'T EVEN WONDER) (J&R)
99	ASCENSION (DON'T EVEN WONDER) (J&R)
100	ASCENSION (DON'T EVEN WONDER) (J&R)

# Hot R&B Singles Sales.

Compiled from a national sample of POS (point of sale) reported by R&B retail stores which report number of units sold to SoundScan, Inc. This table is used in the Hot R&B Singles chart.

WEEK RANK		TITLE ARTIST (LABEL/PROG./R&B LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/PROG./R&B LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART
*** NO. 1 ***							
1	1	CAN'T NOBODY HOLD ME DOWN JAY-Z (RCA)	38	35	12 HOW GOLD YOU JAY-Z (RCA)	38	35
2	1	ALL ABOUT U JAY-Z (RCA)	38	35	12 ALL ABOUT U JAY-Z (RCA)	38	35
3	1	MISSING YOU JAY-Z (RCA)	38	35	12 MISSING YOU JAY-Z (RCA)	38	35
4	1	DOWN JAY-Z (RCA)	38	35	12 DOWN JAY-Z (RCA)	38	35
5	1	POW JAY-Z (RCA)	38	35	12 POW JAY-Z (RCA)	38	35
6	1	FLY LIKE AN EAGLE JAY-Z (RCA)	38	35	12 FLY LIKE AN EAGLE JAY-Z (RCA)	38	35
7	1	THE MC JAY-Z (RCA)	38	35	12 THE MC JAY-Z (RCA)	38	35
8	1	THE THINGS THAT YOU DO JAY-Z (RCA)	38	35	12 THE THINGS THAT YOU DO JAY-Z (RCA)	38	35
9	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
10	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
11	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
12	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
13	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
14	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
15	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
16	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
17	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
18	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
19	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
20	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
21	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
22	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
23	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
24	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
25	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
26	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
27	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
28	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
29	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
30	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
31	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
32	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
33	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
34	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
35	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
36	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
37	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
38	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
39	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
40	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
41	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
42	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
43	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
44	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
45	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
46	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
47	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
48	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
49	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
50	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
51	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
52	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
53	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
54	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
55	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
56	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
57	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
58	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
59	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
60	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35
61	1	ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35	12 ASCENSION (DON'T EVEN WONDER) JAY-Z (RCA)	38	35

# DATA FAIRSON'S RHYTHM SECTION

**MOVING ON & ON:** Armed with a 54% increase in audience impressions, "On & On" by Erykah Badu (Kedar/Universal) rockets 7-2 on Hot R&B Singles with new airplay from nine monitored stations. Badu's chart points show an even balance between sales and airplay; the song's performance at R&B core stores moves the track 4-3 on Hot R&B Singles Sales, with a 8% increase.

**CAN'T HOLD IT:** Puff Daddy (Featuring Mase's) "Can't Nobody Hold Me Down" (Bad Boy/Arista) gets top honors among R&B fans, as the track leaps 9-1 on Hot R&B Singles Sales. Based on its strong retail performance, with an increase of more than 94% this week, the tune moves up 14-6 on Hot R&B Singles. The song is also receiving solid airplay, with four new monitored stations coming to the party this week. Altogether, the song draws 13 million listeners on 68 monitored stations.

**FACE VALUE:** Babyface's "Everytime I Close My Eyes" (Epic) makes a splash on Hot R&B Singles as it leads Hot R&B Single Debut at No. 14. A strong showing at core stores places the track at No. 12 on Hot R&B Singles Sales, while the radio base, now topping 15 million listeners, continues to build.

**BORN AGAIN:** Originally released on the Baltimore-based independent CLR Records, "Let Me Clear My Throat" by DJ Kool spent 20 weeks on Hot R&B Singles and peaked at No. 46 before being moved to recurrent in August 1996. Billboard's policy for the Hot R&B Singles and Hot 100 Singles charts is that a title is moved from active to recurrent status if it spends 20 weeks on the chart and is below the top 100. However, in those rare cases when a recurrent earns enough points to enter the top 50, it is allowed to re-enter. American has picked up the single, which is also being worked by Warner Bros., and it re-debuts at No. 43. The song will continue to chart, provided it maintains a rank of 50 or higher.

**TWELVE INCHES:** Several songs on Hot R&B Singles are making big moves despite being available only on 12-inch vinyl. Redman's "Whateva Man" (Def Jam/Mercury) moves 79-56 after debuting a week early due to street-dub violations; it also debuts at No. 55 on Hot R&B Singles Sales. Montell Jordan's "What's On Tonight" (Atlantic) moves 82-77 after picking up new airplay from 11 monitored stations.

**OFF AND RUNNING:** Originally recorded for the "One Million Strong" album, which paid tribute to the Million Man March in October 1966, "Run-It" (Mercury/Solar/Hines) features 2Pac, the Notorious B.I.G., Radio Dracmacyd & Stretch, all of whom were once friends. Since the track was cut, two of those rappers, 2Pac and Stretch, were murdered—ironic considering that the purpose of the recording was to promote a day of unity and statement. The song was released after both rappers died, spurred primarily by interest in 2Pac's passing. On Hot R&B Singles, the track's sales increase spurs the track 83-64, while moving 51-42 on Hot R&B Singles Sales. On Hot Rap Singles, the song jumps 18-15.

# R&B

## WARREN G

(Continued from page 21)

international single and is being released internationally Feb. 3.

A double-sided 12-inch single—featuring "I Shot The Sheriff," with G. Dub and Erick Sermon remixes and instrumentals, along with "What We Go Through" will be released in the U.S. Feb. 11.

"What We Go Through" is a buzz record," says Belgrave. "We want it to start popping up on mix tapes and mix shows, get a little play in the clubs. 'I Shot The Sheriff' is going to be the first video that it will appeal to everybody."

The clip for "I Shot The Sheriff," which features a western-themed motif, premiered on MTV Europe Jan. 14; it's slated for U.S. release on Tuesday (28). No international plans have been set to service the "What We Go Through" clip; however, it will be serviced domestically two weeks after "I Shot The Sheriff."

Whereas "I Shot The Sheriff" is a concept-driven clip, "What We Go Through" is a basic performance video that will appear in a KKKBT Los Angeles Feb. 13.

"It's a great cross-promotion with a radio station in his home market, which is also the second biggest in the country," says Belgrave.

The international leg of Warren G's promotional tour is scheduled to begin Monday (27) and includes stops in the U.K., France and Italy. The U.S. promotional machine will begin March 6.

G Funk Music is initiating a school promotion that includes servicing 1,000 inner-city school libraries with a clean version of "Take A Look Over My Shoulder (Reality)." The grand prize-winning school will receive a computer.

In another promotion, free Warren G sampler cassettes will be offered to the National Association of Recording Merchandisers, to be held in March in Orlando, Fla., as part of the PGD Zone showcase.

Warren G is also scheduled to perform for music retailers at this year's National Association of Recording Merchandisers convention, to be held in March in Orlando, Fla., as part of the PGD Zone showcase.

## PIONEER EXECs

(Continued from page 21)

executive, who now works as a business consultant, says that there is greater resistance on the part of the white label heads to release the reins of power to black executive division heads.

"There needs to be more [white] executives like Bruce Lundvall, Clive Davis, and Ron Abelson, who were willing to give black executives a chance to succeed," Tyrrell says. "Everyone is looking for a point of access, but there's very many real opportunities present there."

Although Harewood entered the industry as an A&M record rep in the '70s, after most black music departments were established, he also described the business climate then as more favorable for black executives than today.

"Back then, there was no adversarial relationship with pop departments at least at A&M. Every body was just trying to win. Now it's become very territorial."

Epic black music senior VP Ray (Continued on page 40)

# Billboard

FEBRUARY 1, 1997

## Hot Rap Singles

THIS WEEK					LAST WEEK		WEEKS ON CHART		TITLES		ARTIST	
COLLECTED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COMPILED, COMPILED, AND PROVIDED BY											ARTIST	
★ ★ ★ ★ ★ No. 1 / GREATEST GAINER ★ ★ ★												
1	3	1	2	1	CAN'T NOBODY HOLD ME DOWN	PUFF DADUM (FEAT. MASE)	MC LYTE					
2	1	1	10	2	COLD ROCK A PARTY	MC LYTE	MC LYTE					
3	2	2	17	3	NO TIME	LIL' KIM FEATURING PUFF GADUM	MC LYTE					
4	4	3	9	4	NOMINUT BE THE HIT (FROM "BYRNE & READY")	MAC (THE 3000 POUND BEATS)	MC LYTE					
5	5	11	11	5	LUCIFERINA (THIS IS IT)	CAMP LO	CAMP LO					
6	8	10	18	6	DA DIP	FREAK NASTY	FREAK NASTY					
7	8	9	9	7	WHAT THEY DO	THE BROTHERS	THE BROTHERS					
8	6	6	6	8	GET UP	LOST BOY	LOST BOY					
9	6	4	6	9	AIN'T NOBODY GOT HEATS AND BUTT-HEAD DO AMERICA!	MC COOL J.	MC COOL J.					
10	NEW	1	1	10	THINGS I'VE NEVER CHANGED / RAPPER'S BALL	E-40 FEATURING BOB ROY	E-40					
11	36	25	12	11	LET ME CLEAR MY THROAT	MC NOOL	MC NOOL					
12	9	5	13	12	STREET CRED	NAS	NAS					
13	11	7	10	13	ATLANS/WHEELZ OF STEEL	OUTKAST	OUTKAST					
14	11	8	10	14	DOWN BOWN	WESTSIDE CONNECTION	WESTSIDE CONNECTION					
15	18	25	8	15	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO, CHRYMCAL & STRETCH	QUAO CITY O'J'S	QUAO CITY O'J'S					
16	14	13	7	16	SPACE JARVIS ("SPACE JAM")	KRS-ONE	KRS-ONE					
17	NEW	1	1	17	THE MC	MC LYTE	MC LYTE					
18	13	12	42	18	PO PIMP	DO OR DIE	DO OR DIE					
19	16	16	34	19	HOW DO I WANT ITALAFORNIA LOVE	2PAC (FEAT. MC JORDI)	2PAC					
20	41	2	2	20	WHATEVA MAN	REDMAN	REDMAN					
21	17	16	16	21	LET'S RIDE	RICHIE RICH	RICHIE RICH					
22	16	11	10	22	YOU COULD BE MY BOO	THE ALMIGHTY ISO FEAT. FATH EVANS	THE ALMIGHTY ISO					
23	16	31	10	23	SUN! SUN!	D.J. TRANS	D.J. TRANS					
24	21	17	16	24	MUSIC MAKES ME HIGH	LOST BOY	LOST BOY					
25	20	16	10	25	THE FOUNDATION	KZIBIT	KZIBIT					
26	17	16	17	26	SITTIN' ON TOP OF THE WORLD	DA BRAT	DA BRAT					
27	28	22	31	27	LOUNGIN'	MC COOL J.	MC COOL J.					
28	22	16	6	28	STRESSED OUT	A TRIBE CALLED QUEST FEAT. FATH EVANS	A TRIBE CALLED QUEST					
29	21	28	5	29	LOVE ME FOR FREE	AKINLEYE	AKINLEYE					
30	16	10	10	30	RUFF RIDE	FRAZE	FRAZE					
31	28	24	20	31	WHAT'S GOIN' TO BE WITH "SUPERCOP"	NAREN G. FEAT. ADINA HONORO	NAREN G.					
32	26	23	22	32	CAN'T KNOCK THE HUSTLE	JAY-Z	JAY-Z					
33	29	27	7	33	SOUL ON ICE	RAS KASS	RAS KASS					
34	23	28	17	34	SHAKE IT UP IN IT'S LIKE THAT	REDMAN FEAT. K.SOLO	REDMAN					
35	RE-ENTRY	3	30	35	SHAKE A LITTLE SOMETHIN'...	THE 2 LIVE CREW	THE 2 LIVE CREW					
36	RE-ENTRY	3	30	36	BACK OF THE CLUBB PART 2	OTR CLIQUE	OTR CLIQUE					
37	RE-ENTRY	3	30	37	ELEVATORS (ME & YOU)	OUTKAST	OUTKAST					
38	49	36	8	38	DA DA DA	THREE 6 MAFIA	THREE 6 MAFIA					
39	46	2	2	39	THAT'S RIGHT	OTAZ FEATURING RAHEEM THE OREEM	OTAZ					
40	45	28	27	40	ALL I SEE	++	++					
41	NEW	1	1	41	THE WORLD IS MINE (FROM "DANGEROUS GROUND")	ICE CUBE	ICE CUBE					
42	37	35	22	42	GET READY HERE IT COMES IT'S THE CHOO-CHOO	SOUTHSIDE B.O.I.	SOUTHSIDE B.O.I.					
43	RE-ENTRY	26	43	43	FREAK OF THE WEEK	MC POLLO FEATURING RON JEREMY	MC POLLO					
44	RE-ENTRY	23	44	44	DIRTY SOUTH	GOOIE MO	GOOIE MO					
45	40	47	23	45	ILLEGAL LIFE	CAPONE-N-NOREAGA	CAPONE-N-NOREAGA					
46	34	41	19	46	NO FEAR	ORIGINIO GUNN CLAPPAZ	ORIGINIO GUNN CLAPPAZ					
47	NEW	1	1	47	WAKE UP	KILLMARRY	KILLMARRY					
48	RE-ENTRY	8	48	48	EVERYBODY'S TALKIN'	AL TARIQ (MC NOOL FASH)	AL TARIQ					
49	35	33	12	49	THE LUMP LUMP	SAQAT X	SAQAT X					
50	NEW	1	1	50	WORD IS LIFE	POOR RIGHTEUS TEACHERS	POOR RIGHTEUS TEACHERS					

© Records with the greatest sales since this week. \* Indicates availability. \*\* Indicates availability. \*\*\* Indicates availability. \*\*\*\* Indicates availability. \*\*\*\*\*

## Bjork Mixes Up With Past Cuts On 'Telegram'

**B**JORK LETS OUT a soft and good-natured giggle as she ponders her unusually avid desire to relinquish control of her music to the deconstructing interpretations of others. "I'm not a greedy bastard—despite what my mates might say."

Settling into the topic more seriously, she takes a deep breath and resolves to properly consider the idea. "I find that I frequently crave the experience of making a song perfect from my point of view, and then being humbled by simply being material on someone's mixing desk," she says. It was that craving that lead to "Telegram," an Elektra collection largely consisting of remixed moments from the previous Bjork sets "Debut" and "Post"—save for the glorious new compo-



by Larry Flick

gives a song so many musical options. When I recorded my first solo album ['Debut'], I couldn't wait to see how people I respected from the clubs would take each song apart and put it back together."

She went one step further with her 1995 set, "Post," factoring in possible remix choices as she wrote many of its songs. "I would also work on two or three versions of a song at the same time," she says. "I was fascinated by the idea of putting together a 12-inch record that illustrated the song in a variety of lights and textures."

With "Telegram" taking that point to its ultimate creative conclusion, Bjork has already moved on to her next project—an album that she is currently recording in Spain. "It's the first one I'm producing myself," she says, her voice brimming with excitement as she falls into a tangent about its lush string arrangements. "It's a natural growth for me. I love working with Nellee Hooper, who worked on my first two albums, but now I know my songs better than I do. I've been baby-sitting along the way, and I finally feel like I'm ready to climb this mountain."

**BOOGIE WONDERLAND:** The wait for a taste of Mariah Carey's new Epic-distributed label, Crave Records, ends with the onset of "Head Over Heels" by female quartet Allure. Produced and written by the pop superstar with the Trackmasters, the track chugs at a seductive jeep/funk pace that allows for some leicurely and oh-so-leisely harmonies. The lead vocals are underlined by a subtle piano line that gives the song a haunting texture.

Also carrying the logo of the Trackmasters' new euphonious Sony label, "Head Over Heels" previews Allure's self-titled album, which is due in April. There is no word on an up-tempo remix yet, but we're confident that the savvy and always inclusive L.A. has something planned for clubland.

Jellybean Recordings has another solid hit from Pulse with "Yum Yum," which rides on the fuel of frontwoman Anitoette Robertson. She has a potent mix of hard and promise displayed on the previous hits "Won't Give Up My Music" and "The Lover That You Are," exuding all the dramatic flair and technical prowess needed to rise above the competitive ranks. She also reveals the more playful and sensual sides of her personality. There's a double-seductive mix of hard and soft from, but none are as good as the main vocal version. Can't wait to hear this one on pop radio—which

is where it ultimately belongs.

Another Jellybean jam well worth a spin or two (or more) is "Never Felt This Way" by Fast Forward Featuring Beverly. This one pairs an intriguing singer with Brothers Of Peace partners Paul Scott and Shank Thompson. The emphases are wisely on Beverly's blasting notes and a hook that is downright unshakable. DJ Strobe comes to the table with a remix that pops with Euro-pop spice, which should help juice the label and single's image in sectors beyond house music.

Newcomer Suza Mogul delivers one of the pure pop pleasures of the week with "Make Me A Fool," a jam that combines a kicky hi-NRG beat with a chorus that, upon impact, is permanently lodged in the brain. Joined by fellow up-and-comer Chadd on production and harmony vocals, Mogul purrs and vamps with enticing sex appeal. Co-producer/remixer Mick Hansen contributes a percolating beat that is forceful enough to keep dancers in motion, though this track clearly is best suited for radio airwaves. Look for this cut on New York's M-Powered Records.

Look for the return of Tangerine Dream to some of the hipper undertakings in dance music with "Mandarin Creme." This Castle Records single benefits from the wonderfully atmospheric, technosmart tone added by the Orb. We



**DREAMS IN MOTION.** Artist artist Robert Miles, far right, takes a break from his ongoing worldwide promotional tour to party at Kremlin in Miami Beach. His debut disc, "Dreamland," will soon spawn a third single, "Fables," which has been remixed by Gavin Fisher. Among the numerous club-friendly items due from Arista in the coming weeks are Kenny G's "Havana," as interpreted by Tony Moran and Todd Tarr, and "Insomnia," a recent No. 1 European smash by Faithless. Arista has also picked up the Dirty Rotten Scoundrels' edgy re-recording of the Coldcut/Lisa Stansfield chestnut "People Hold On." Pictured with Miles, from left, are Danny C, manager of dance music promotion at the label, and club DJ David Knap.

can only imagine what a trip it must have been for the Orb to work on a recording by an act that was one of its prime early influences. The mostly instrumental "Mandarin Creme" cruises from ambient softness to rattling breakbeats with notable ease, making it a natural for the drum'n'bass generation.

If you never got enough of the fierce Cypriot Jefferies anthems "Praise Him (Lift Your Hands Up)" and "It's Gonna Be Alright," the fine folks at Sub-Urban Records aim to feed your hunger with a 12-inch sporting crackling new versions of both songs by Deep Zone, Boris Diaguchos, Mousse T., and Michael Lange. The gospel flavor of the original compositions remains prominent at all times, though Diaguchos, in particular, also does an excellent job of introducing a variety of fresh underground sounds and percussion breaks.

**B**YOND THE MIX: Techno/garage renegade Laurent Garnier has completed his second album, tentatively titled "30," for the European indie F-Communication. Due in mid-March, the set will be preceded within the next few weeks by the single "Crispy Bacon." French film director Quentin Dupieux has assembled a 15-minute music clip to accompany the cut. With the electronic-dance revolution about to hit a trendy stride in the stateside pop mainstream, we'd advise major-label & A rep to investigate this project pronto. After all, why settle for a copy that you can have the real thing? Pop/dance vamp Gabrielle has

cut a cover of the Dionne Warwick evergreen "Walk On By" for U.K. release next month by Gol Beat Records. The single will be accompanied by a dancefloor-friendly remix by Geneside II. An inspired selection for the singer's feline style, this could be the jam to revive her profile here.

Moonshine Records showcases some of its recent signing on "Shiver No. 1," offering much of its material on CD for the first time. Far less grandstanding than many of its

(Continued on next page)



BJORK

sition "My Spine," on which she collaborated with noted British percussionist Evelyn Glennie.

But this project is not a mere exercise in accelerating familiar jams into house and hi-NRG anthems for broader audience consumption. In fact, "Telegram" aims to deepen its songs by rejecting the constrictive boundaries of any specific genre and injecting variations on pop, dance, classical, and jazz music. To complete that task, Bjork enlisted a virtual army of renowned experimentalists that includes Mark Bell, Eunir Deodato, Graham Massey, and Dillinja, surrendering their melodies and allowing them to be woven into jarring and often dissonant drum'n'bass rhythms as she alters her vocal phrasing a series of stunning new performances.

"In approaching the direction of this album, it was ultimately a question of trust," she says. "At the end of it all, I felt liberated and honored by the results. I would never ask anyone without a brave, yet tender and responsible, soul to touch my songs."

Bjork first embraced the concept of remixing when she left her native Iceland for London four years ago and instantly fell into the local underground club scene. "To outsiders, remixing is regarded mostly as recycled trash or a commercial sell-out," she says. "But once I examined the creativity and experimentation that goes into the process, I could see how a remix

## Billboard HOT Dance Breakouts

FEBRUARY 1, 1997

### CLUB PLAY

1. I'M ALWAYS THERE AND VERN PRESENT MADDOG GARDNER
2. EL CHOCLO LOLO OLANO
3. ARE YOU THERE... WHEN I'M GONE
4. WANNABE SPICE GIRLS VERN
5. MAKE GROOVE CEVIN FISHER MAXI

### MAXI-SINGLES SALES

1. DANCE TROUBLE I LOVE MY EYES SABBAGE ETC.
2. NO ONE CAN CLOSE YOUR MOUTH THAN ME HARVEY ZONES ARISTA
3. LATIN THING LATIN THING ARISTA
4. I'M ALIVE STRETCH AND VERN PRESENT MADDOG GARDNER
5. I'M ALIVE STRETCH AND VERN PRESENT MADDOG GARDNER

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

# Billboard **HOT DANCE MUSIC**

FEBRUARY 1, 1997

CLUB PLAY					COPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS		ARTIST
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL & NUMBER/PROMOTION LABEL			
***NO. 1***							
1	2	1	9	THE BOSS ATLANTIC 15355	1 week of 10	THE BR UXTONS	
2	9	7	7	GET UP NERVOUS 20254		BYRON STINGLY	
3	4	5	10	NEVER MISS THE WATER REMIX 43717	CHAKA KHAN FEAT. MESH'ELL NEGROCOLLO		
4	10	18	2	ULTRA FLAVA DVA 126234DVA	HELLER & FARLEY PROJECT		
5	11	11	9	OOH AHH...JUST A LITTLE BIT ETERNAL 43002WARRNER BROS.	GINA G		
6	8	11	10	COLOR OF LOVE TOWNE 706 746	AMBER		
7	12	16	8	BACK TOGETHER KING STREET 1093	URBAN SOUL FEAT. SANDY B		
8	3	1	14	NO ONE CAN LOVE YOU MORE THAN ME AROXIA 43189	HANNAH JONES		
9	7	8	10	LIVING IN SEASTAR WYB 50011	FONDA RAE		
10	1	2	13	BLUE SKIES PNEUMOTONIC PROMOTOR/REPRISE	BT FEATURING TONI AMOS		
11	13	18	8	PARADISE IS HERE REMIX 43759	OTHER		
12	15	21	7	COSMIC GIRL WORK 78061	JAMROQUAI		
13	6	4	12	UN-BREAK MY HEART LAJAZE 2421 34955A	TONI BRATTON		
14	18	28	4	SOUL 4 BARE EIGHTHILL 83	JOI CARDELL		
15	16	19	8	SET ME FREE JELLYBEAN 2518	DEEP 6		
16	24	43	3	DON'T CRY FOR ME ARGENTINA WARNER BROS. PROMO	MACDONA		
17	17	22	7	HIGHER EPIC 78474	GLORIA ESTEFAN		
18	9	9	10	DE LA CASA MOONSHINE MUSIC 86435	E.K.O.		
19	23	31	4	KAY...IF YOU FEEL ALRIGHT MERCURY PROMO	CRYSTAL WATERS		
20	28	2	2	STEP BY STEP AROXIA PROMO	WHITNEY HOUSTON		
21	14	6	12	ANGEL EASTWEST 63990X	SIMPLY RED		
***GREATEST GAINER***							
22	34	—	2	RUNAWAY GENT STREETLIT THUMB 30406GP	NUFYRANOAN SOUL FEATURING INDIA		
23	32	47	3	DON'T STOP MOVIN' MCA 55351	LIVIN' JOY		
24	26	30	6	LUNATIX MOONSHINE MUSIC 86435	DOC MARTIN PRESENTS BLANKOUT		
25	19	12	12	REPORT TO THE FLOOR JELLYBEAN 2518	INNER SOUL FEATURING SONJA ROGERS		
26	25	27	8	LET THE BEAT HIT 'EM COLUMBIA IMPROMPTU	SHERLY JAY		
27	21	20	11	ONLY 4 U LA 2542	CAIMERE		
28	48	—	2	ISOLAND AROXIA 13306	FAITHLESS		
29	35	39	3	PUMPKIN' H.O. LA 3430055LAND	PROTECTED UNO		
30	39	48	3	MOMENTS...STRICTLY MILEN 12489	NOISE MAKER		
31	40	42	3	SAY YEARN JELLYBEAN 2518	STROBE PRESENTS LA CASA GRINACE		
32	29	26	9	YOU CAN DO IT (BAND) CHART STRUTHE TRUMPET 30595GP	NUFYRANOAN SOUL FEAT. GEORGE BENSON		
33	33	37	3	HE'S ON THE GO MCA 52568	SAINT ETIENNE		
34	30	17	12	LA HABANERA URBANSONA 1100	HANLOS ON YELLO		
35	29	15	16	LOVE COMEAMENTS MARKO 1244	GIBBLE JACKSON		
36	22	10	13	SUGAR IS SWEETER FTRFRODOLOD 1201025LAND	C.J. BOLLANO		
37	27	23	11	INDESTRUCTIBLE H.O. LA 3410055LAND	REIGN		
38	45	50	3	IT'S JUST ANOTHER GROOVE H.O. LA 3410055LAND	THE MIGHTY OX KATZ		
39	41	41	4	LET FREEDOM RING (SINGLES) 80051	PRETTY PROBON		
40	31	25	11	BECAUSE YOU LOVED ME AROXIA 42545	SUZANNE RAY		
41	38	36	4	TAKE ME OVER MA 2049	HOUSE OF GLASS FEAT. JUDY ALBANESSE		
42	42	48	7	THE GIFT CATHWICK 64271LKA	WAY OUT WEST FEAT. MISS JOANNA LUNA		
43	44	45	3	TOUCH PUMPKIN 2005055PROMO	FRANCE DOL		
***Hot Shot Debut***							
44	NEW	1	1	STAY AMERICA INC. PRECIOUS PRINCE	MESH'ELL NEGROCOLLO		
45	NEW	1	1	UP TO YOU GOODIE SUMMAREE 37010AARPLA	THE POBN KINGS		
46	49	—	2	SINFUL WISHES INTEREST 10342	OUTITA CONTRA		
47	43	38	8	HOT & WET (BELIEVE IT) LOGIC 50955	TZANT FEATURING VERNA FRANCIS		
48	NEW	1	1	DISCOTHEQUE ISLAND PROMO	U2		
49	47	40	6	PRESSURE LOGIC 13056	THE BOMB SQUAD		
50	NEW	1	1	GOOD FOR YOU AAR 620951	SEINO		

Ⓢ Titles with the greatest sales of any club play increases this week. Ⓢ Videoclip availability. Catalog numbers for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales Chart. Ⓢ MC Cassettes maxi-single availability. Ⓢ Vinyl maxi-single availability. Ⓢ CD maxi-single availability. © 1997, Billboard/SPM Communications.

MAXI-SINGLES SALES					COMPILED FROM A NATIONAL SAMPLE OF THE TOP 100 OF MAJOR COUNTRY MUSIC RECORD STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					SoundScan ARTIST CREDITS	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LABELS (COMPILER LABEL)						
***NO. 1***											
1	1	1	10	UN-BREAK MY HEART (M) (D) LAJAZE 2421 34955A	9 weeks of 10						TONI BRATTON
***HOT SHOT DEBUT***											
2	NEW	1	1	THE MIC (T) JPE 41275							KRS-ONE
3	NEW	1	1	WHITESMAN (M) (D) JPE 41275							REDMAN
4	9	—	2	ON & ON (D) NERVA 5145472/NERVURY							ERIKAH BADI
5	2	10	2	COLD ROCK A PARTY (M) (D) EASTWEST 4395565							MC LYTE
6	8	8	8	I BELIEVE I CAN FLY (D) WARNER BROS. PRESENTS ATLANTIC 4327219A							R. KELLY
7	NEW	1	1	GET UP (D) NERVOUS 20254							BYRON STINGLY
8	4	6	21	FRIED UP (T) (D) TWISTED 55221/INCA							FUNKY GREEN DOGS
9	10	7	3	GET UP (T) WARNER, 1992							LOST BOY
10	9	—	2	WANNABE (T) VORON 3875							SPICE GIRLS
11	5	3	7	THIS'N' THAT (IT) IS LIKE THAT (T) (D) JPE 41275							REDMAN FEAT. & SOLO
12	7	4	6	STRESSED OUTTA LOVE (M) (D) JPE 41275							A TRIBE CALLED QUEST FEAT. FAITH EVANS
13	6	21	10	DO NOT LET GO (LOVE) (M) (D) EASTWEST 4398765							EN VOQUE
14	26	38	4	DON'T STOP MOVIN' (T) (D) AROXIA 55351							LIVIN' JOY
15	11	14	7	OOH AHH...JUST A LITTLE BIT (T) (D) ETERNAL 43002WARRNER BROS.							GINA G
16	16	13	10	SUGAR IS SWEETER (T) (D) FTRFRODOLOD 1201025LAND							C.J. BOLLANO
17	19	24	18	NOBODY (T) (D) ELEKTRA 6399525							KEITH SWEAT FEATURING ATENGE
***GREATEST GAINER***											
18	46	—	2	COSMIC GIRL (T) (D) WORK 78061							JAMROQUAI
19	NEW	1	1	WITHOUT YOUR LOVE (T) (D) UPSWINS 9123							ANGELINA
20	RE-ENTRY	2	2	FIRESTARTER (T) (D) MATE LAMARCA 3040 WARNER BROS.							PROOGEY
21	13	5	31	WHERE DO YOU GO (M) (D) JPE 41275							MC NERVO
22	NEW	1	1	THE WORLD IS MINE (T) (D) JPE 41275							ICE CUBE
23	NEW	1	1	MAINT (T) (D) SOUTHERN BROS. 7551 LUNA 2000							AIRTE THE 1 MAN PARTY FEAT. VONDA
24	RE-ENTRY	9	9	COME SEE ME (T) (D) DVA 126234DVA							112
25	23	37	26	STAND UP (T) (D) DVA 126234DVA							LOVE TRIBE
26	15	12	9	HIGHLY/MY NOT GIVING YOU UP (T) (D) EPIC 78476							GLORIA ESTEFAN
27	10	46	7	NOTHING' BUT THE CAHNI HT (B) (D) TOWNE 706 746							MACC 10 & THE DOGG POUND
28	25	28	13	I'M STILL IN LOVE WITH YOU (D) DON'T HAVE TO WORRY (M) (D) AROXIA 55278							NEW EDITION
29	RE-ENTRY	4	4	IT'S JUST ANOTHER GROOVE (T) (D) SM 8 90505/PROFILE							THE MIGHTY OX KATZ
30	18	20	17	NO TIME (D) INSOLINA 43189							LIK KIM FEATURING PUFF DADDO
31	27	18	14	STREET DREAMS (M) (D) COLUMBIA 78408							NAS
32	14	11	7	COLOR OF LOVE (T) (D) TOWNE 706 746							AMBER
33	20	17	16	POW (T) (D) MATE LAMARCA 3040							SHANINE
34	NEW	1	1	WATCH ME DO MY THING (T) (D) LOGIC 50955							MINAMITE FEAT. SMOOTH AND ED FROM GOOD BURGERS
35	39	41	4	LUNCHINI AKA (THIS IS IT) (T) (D) PROFILE 5458							CAMP LO
36	40	15	8	WHAT THEY DO (T) (D) 2222747/EPIC							THE ROOTS
37	45	32	28	DO YOU MISS ME (T) (D) CLASSIFIED/REPRISE 126700MY BROT							JOCELYN ENRIQUEZ
38	42	39	5	I BELIEVE IN YOU AND MESOBOTER BIGGER THAN YOU I (M) (D) AROXIA 55278							WHITNEY HOUSTON
39	28	29	11	ONE AND ONE (T) (D) DISCOTHEQUE 12604A/EPIC							ROBERT MILES FEAT. MARIA NARAY
40	RE-ENTRY	4	4	NO SENOR (T) (D) PNEUMOTONIC 12604A/EPIC							JOHNNY 2
41	22	36	13	I FELL IN LOVE (T) (D) ROBBINS 12001							ROCKWELL
42	33	42	9	LAND OF THE LIVING (T) (D) CATHWICK 6399575							KRISTINE W
43	41	46	19	I DON'T NEED YOUR LOVE (T) (D) UPSWINS 9123							ANGELINA
44	17	19	8	AIN'T NOBODY (T) (D) VORON 3875							MC KOL J
45	RE-ENTRY	13	13	IT'S ALL COMING BACK TO ME NOW (T) (D) 550 MATE 78377/EPIC							CELINE DION
46	NEW	1	1	DAI DAP (T) (D) HARD ROBO/REPRISE 126700MY BROT							FREAK NASTY
47	RE-ENTRY	33	33	HOW DO YOU WANT ICAHONA LOVE (M) (D) 3040 NERVA/REPRISE 126700MY BROT							29AC FEAT. & A JOCI
48	32	31	35	LOVE ME (T) (D) (D) BAD BOY 7952/LATINA							112 FEATURING THE NOTORIOUS B.I.G.
49	36	22	5	LOVE ME FOR FREE (T) (D) 3040 NERVA/REPRISE 126700MY BROT							AKIRWELL
50	12	9	8	THIS'N' THAT (IT) IS LIKE THAT (T) (D) JPE 41275							WHITNEY HOUSTON & J. HEVETT / WOLFEY D.J. JAVELS

## DANCE TRAX

(Continued from preceding page)

competitors, the label shows how strong its A&R muscle has gotten over the past six months by piling on a formidable string of hits. DJ-turned-producer Doc Martin is particularly impressive on the trip-hop "Blakdout" and "Disfunkcional," while Elli Ma cozes with mainstream potential on the peppy house hit "Celebrate," which is now getting lots of devoted airplay on Groove Radio in Los Angeles.

"Mixer No. 1" closes with "Gonna Make It" by Statewide, aka Glas-

gow-keeper, producer/composer Steve Kerr, Moonshine's most recent signing. It ripples with a fluid house bassline and a spree of vibrant vocal snippets. It leaves the listener wondering what goodies are on the label's horizon.

Speaking of compilations, Irbiban Records offers an appetizing smattering of European and state-side hit-NRG ditties on "Instant Dance Party." Genre purists will cheer about the inclusion of Vicki Sheppard's "Love Has Changed My

Mind," while househeads will be lured to the fold by "I Don't Know Why" by Cache Featuring Michelle Weeks. The pop power of this set is provided by "I Used To Love You" by Nadine Renee and "As I Watch You Dance" and "Slip n' Slide" by Irbiban's own resident diva-in-waiting, Tia.

The disco rendition within the rock community rages on with R.E.M.'s bally rendition of the Gloria Gaynor classic "I Will Survive." But don't bother rushing to

your local record shop for a copy. Unfortunately the song has been offered solely as a holiday gift to members of the band's fan club. We've snagged a tape of the recording and have to say that it's incredible. Warner Bros. would be wise to try coercing the band to issue it as a single—or at least as a flip-side cut on the next single from the current "New Adventures In Hi-Fi."

Having a hard time getting through the winter without a new record by Sheena Easton? Our E-

mail hints that there are many of you out there with this problem. Well, minor solace can be found in the re-release of the evergreen hit "Modern Girl," which sports a springy hi-NRG beat. Issued on MCA Japan, the track arrives relatively true to Denny Diantle and Cliff Magness' original production, while injecting a cute bounce that will render this an instant guilty pleasure. Yeah, it's kinda cheesy, but you know you're gonna race to an import shop for a copy.



**Helping Hands.** Executives of the Academy of Country Music (ACM) recently presented a check for \$400,000 to the T.J. Martell Foundation, part of the proceeds from the ACM 14th annual Bill Boyd Gold Classic. Another \$400,000 went to the Shriners Hospital for Crippled Children. Shown, from left, are ACM executive director Fray Boyl, T.J. Martell, and ACM vice chairman Gene Weed.

## Exec Moves: Goodman Exits, Dungan Up; Reba/Brooks & Dunn Ready Tour

**PEOPLE:** Randy Goodman resigned Jan. 21 as senior VP/CM of the RCA Label Group (RLG). Goodman, who has been with the company for 15 years, will continue his duties through March 14, after which RLG chairman Joe Galante will assume the GM role until a replacement is named. No word as to Goodman's plans, although Goodman says he wants to explore "new challenges." He has talked in the past with Wal-Mart Records, which is planning to launch a Nashville label... Mike Dungan has been promoted to senior VP/CM at Arista/Nashville, a new title at the label. Formerly senior VP of sales and marketing, he will oversee Arista/Nashville, Career Records, Arista/Latin, and Arista/Atlantic. He reports to Arista/Nashville president Dan Duflos.

**ON THE ROAD:** The country hatches continue to be batted down as more and more tour packages are being consolidated (Nashville Scene, Billboard, Dec. 14, 1990). The Reba McEntire/Brooks & Dunn tour, which goes out Feb. 28 (opening in Memphis) for an 85-city run, is a blockbuster attraction, as the first multi-superstar tour in recent memory. It also may be, some industry insiders say, a de facto admission that, outside of Garth Brooks—who continues to sell out every show—there is no sure draw, no magic bullet in country music touring today. According to Billboard's sister publication Amusement Business, 33 of McEntire's 62 shows in 1996 were sell-outs. Brooks & Dunn played 61 shows in 1996; 13 were sell-outs. Garth Brooks played 115 dates last year; 115 sold out.

Priess have been not announced for the McEntire/B&D tour. Sponsored by Mobil 1 (the first time a petroleum company has sponsored a music event), the tour will be a rolling behemoth, with 10 buses and 18 tractor trailers hauling more than 40 tons of equipment for a razzle-dazzle production. The show will have no intermission, and the headliners will do some numbers together and trade off on closing. "There will be no opening act, a practice that some industry people say may hurt midlevel acts. McEntire's manager, Marvel Blackstock, says that the main consideration in planning the tour without an opener was "the consumer. They can sit through about three hours of music and be thoroughly entertained. When you go past that, it can be too much. With the number of hits Reba and Ronnie [Dunn] and Kix [Brooks] have, it would be cheating the consumer if we do no opening act. As is, we will have a seamless show, and the audience will never know what to expect next. They'll be doing many previously unrecorded



by Chet Flippo



songs, in addition to the hits."

Blackstock says that the reason for the collaboration was not economic. "We feel confident about the consumer reaction to this. We just felt that we needed a special event in country music, artists who really get and can do a major tour together, not just a few dates. We've always tried to find a way to get more bang for the buck for the consumer."

In another of the strongest bills of the year, LeAnn Rimes is opening for Alan Jackson on his current tour, which began Jan. 24 in Dayton, Ohio. Ty Herndon and George Ducas open the 1997 Wal-Mart country tour Monday (27) with a date in Hazelhurst, Ga. CMT will cross-promote the tour this year and will send a video crew on the road to shoot footage for a special on the outing. The network will also send one of its promo vehicles, along with big video screens, to selected concert sites. Wal-Mart plans about \$50 free concerts this year at its stores across the U.S. by a variety of country artists. The Bellamy Brothers are the first country act ever to play the South Pacific island of New Caledonia. They also filmed a video there for "She's Awesome".... Diamond Rio plays the Sega Sports NFL Players Party Jan. 24 in New Orleans.... Ricky Skaggs, the Whites, Jeannie Seely, and Johnny Russell headline a Grand Ole Opry Cruise, which departs April 19 from Fort Lauderdale, Fla., for a week in the Caribbean.

**ON THE ROW:** LeAnn Rimes' first TV special will air on the Disney Channel on an as-yet-unannounced date in June. "The LeAnn Rimes Music Special" will center around a performance at Orlando, Fla.'s Walt Disney World and include a look at her life.... Terry Clark just taped a cameo role in the CBS-TV series "Diagnosis Murder." While in California, she finally met songwriter Warren Zevon, author of her last single, "Poor Poor Pitiful Me." Zevon, meanwhile, has been lauded by the Tennessee General Assembly as the state's 50th birthday.... The U.S. Senate Joint Resolution 19 praised Zevon as a "great balladeer."

Ronnie Dunn has renewed his publishing contract with Sony/ATV Tree.... Tickets for Paul Brown on sale through the Grand Ole Opry. Tickets are \$90 for the June 16-18 show at the Tennessee State Fairgrounds.... TNN is entering into production agreements with BBG2, and the first joint venture is a 6½-hour country special, Saturday, Jan. 19, BBG2 (see story, page 1). That show will air on TNN in April.

## Ranger Doug Rides In As Solo Act

### By Riders In The Sky Front Man Bows On Warner Western

■ JIM BESSMAN

**NEW YORK:**—When the front man of a 20-year-old recording group puts out a solo album on a different label, it often indicates dissatisfaction with a stale band format, if not an impending breakup. Fans of Rounder recording group Riders In The Sky, however, can rest assured: Ranger Doug, whose debut solo album, "Songs Of The Sage," comes out on Warner Western March 11, is more than happy staying right where he is, thank you.

"There's absolutely no chance that we'll break up," says one-time country music historian Douglas B. Green, now

known as Ranger Doug, the longtime Riders' lead singer/vocalist, rhythm guitarist, main songwriter, and "idol of American youth." "When you don't have hit records, you explore a lot of different



GREEN

career work. We've done a book, radio, and TV shows, and this is another page in our career book, and a chance for me to step out a little and show off my songwriting. But it's not like I must go out and do something on my own because I'm so great and these guys are hiding me back."

Indeed, Ranger's fellow Riders—bassist Toot Slim and fiddler Woody Paul—are his "best buddies," he says. "It's simply a matter of mathematics. We record two or three of my songs a year, and I write four or five, so I have a lot of songs left over in 20 years of songwriting."

They're good songs, he notes. "My one fear is that this will be portrayed as an album of leftovers—and it's not. Half the songs are brand new, and the rest haven't been recorded for one reason or another. And it doesn't sound like the Riders. Neither Warner nor Rounder wanted that."

"Songs Of The Sage," then, includes what he characterizes as "old-fashioned, Sens Of The Pioneer-style cowboy songs" like "Where The Wild Winds Blow," and more contemporary uptempo cowboy ballads like "Jesse."

"There's a lot of real light swing," he continues. "It's not a dance swing, but an easy-going, relaxed feel that's not strictly cowboy but it is western—or southwestern. Even the sad songs aren't big downers."

Accordianist Joey Miskulin, who guests with the Riders as the "Cowpoka King," produced. "We wanted a distinct sound, which suits my voice and with unusual instruments—not a cowboy record," says Ranger Doug. "The

(Continued on page 38)

## Rising Tide Coralls Support For Buffalo Club's Debut

■ BY DEBORAH EVANS PRICE

**NASHVILLE:**—Using everything from conference-room concerts to mailing a herd of small plastic buffalo, Rising Tide Entertainment is looking to lay a firm foundation at radio and retail for the eponymous debut album from the Buffalo Club, due March 28, which was produced by Barry Beckwith. Early indications look good, as the single "If She Don't Love You" moves to No. 49 in its third week on Billboard's Hot Country Singles & Tracks chart.

"It's doing well," says WXBG Bristol, Va., PD Bill Hagy. "We get quite a few calls, and it gets requests."

Hagy says that the trio has a sound that country radio has been wanting. "It's a nice, tight group harmony, and I think the format has been lacking that Restless Heart type of sound. We haven't had that with any regularity in quite some time."

If the Buffalo Club sound invites comparisons to Restless Heart, it's understandable. The group comprises longtime Restless Heart drummer John Dittirich, lead vocalist Ron Hemby, formerly with Christian group the Imperials, and guitarist Charlie Kelley, who has played with Doug and Ron Wagon. Hemby and Dittirich met when Hemby contacted him about writing for Restless Heart. When that group disbanded, Hemby and Dittirich formed the nucleus of what would become the Buffalo Club and recruited Kelley.

Rising Tide president Ken Levitan is excited about the project. "Dan Goodman, the band's manager, plays a tape for [senior VP of A&R] Emory Gordy on an airplane, and Emory came back raving about this band," he says. "We both listened and felt that Saturday was of the strongest harmonic sounds we had heard. We signed them immediately, and I'm glad we did."

The trio's name was initially "Johnny Ringo." "It just didn't sound that appealing to [executives at Rising Tide]. We opted for the name change," Hemby says. "We wanted something that would catch attention, and the idea of 'Buffalo something' came up. A friend in Wyoming was talking about these clubs [that are] actually bars from where they settled the area back in the 1800s. The idea of a place where you could go and have fun—sounded appealing."



BUFFALO CLUB

Dittirich and Hemby think that country radio listeners will find the Buffalo Club's sound familiar. "It's very reminiscent of early '70s rock—the Eagles, Linda Ronstadt, and that whole genre of music—very acoustic-oriented rock, and there's definitely some country elements," Hemby says.

Dittirich agrees. "It sounds a lot like the '70s music that came out of Southern California," he says. "It's good music and it's not song. I've always believed in lyrics that paint a picture or move you. I think country music is unique in that area, because the lyrics seem to be more important than the melody, harmony, and groove."

Kelley hopes that the group's sound appeals to country radio. "It's just not the same thing that everybody else is doing," he says. "It's not cluttered with a lot of instrumentation."

(Continued on page 38)

FEBRUARY 1, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	2 WKS. AGO	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)		
1	1	28		<b>LEANN RIMES</b> • CUBA 77821 (10.95/15.95) 24 weeks at No. 1	BLUE	1
2	2	2		<b>OLANA CARTER</b> • CAPITOL Nashville 73514 (10.95/15.95) ■	I DID HAVE MY LEGS FOR THIS?	1
3	3	12		<b>ALAN JACKSON</b> NCA 18833 (10.95/15.95)	EVERYTHING I LOVE	1
4	4	17		<b>CLINT BLACK</b> • NCA 66671 (10.95/15.95)	THE GREATEST HITS	2
***No. 1***						
5	8	11	14	<b>KEVIN SHARP</b> • A&M 61806/10 (10.95/15.95) ■	MEASURE OF A MAN	5
6	5	5	11	<b>REBA MCKENTRE</b> NCA 11560 (10.95/15.95)	WHAT IF IT'S YOU	1
7	6	6	102	<b>SHANIA TWAIN</b> • A • MERCURY Nashville 52586 (10.95/15.95) ■	THE WOMAN IN ME	1
8	9	8	35	<b>MINOY MCCREARY</b> • NCA 66672 (10.95/15.95)	TEN THOUSAND ANGELS	5
9	7	40		<b>BROOKS &amp; DUNN</b> • A • NCA 18810 (10.95/15.95)	BODYPRIE	1
10	11	5	39	<b>GEORGE STRAIT</b> • NCA 11428 (10.95/15.95)	BLUE CLEAR SKY	1
11	10	10	17	<b>JOHN MICHAEL MONTGOMERY</b> • COLUMBIA 62545/10 (10.95/15.95)	WHAT I DO THE BEST	5
12	13	43		<b>BRYAN WHITE</b> • A&M 61806/10 (10.95/15.95)	BETWEEN NOW AND FOREVER	7
13	12	13	110	<b>GARTH BROOKS</b> • CAPITOL Nashville 52689 (10.95/15.95)	THE HITS	1
14	14	65		<b>ALAN JACKSON</b> • NCA 18831 (10.95/15.95)	THE GREATEST HITS COLLECTION	1
15	15	20	74	<b>COLLIN RAYE</b> • EPC 67035/50 (10.95/15.95)	I THINK ABOUT YOU	5
16	16	19	73	<b>FAITH HILL</b> • WARNER BROS. 5622 (10.95/15.95)	IT MATTERS TO ME	4
17	17	25	30	<b>TRACE ADAMS</b> CAPITOL Nashville 52672 (10.95/15.95) ■	DREAMIN' OUT LOUD	17
18	18	15	11	<b>TERRY CLARK</b> MERCURY Nashville 52679 (10.95/15.95)	JUST THE SAME	10
19	17	18	13	<b>MARY CHAPIN CARPENTER</b> • COLUMBIA 67501/50 (10.95/15.95)	A PLACE IN THE WORLD	3
20	21	24	1	<b>GARY ALLAN</b> DECCA 11402/CA (10.95/15.95)	USED HEART FOR SALE	20
21	20	26	9	<b>MARC CHESNUTT</b> DECCA 11529/CA (10.95/15.95)	GREATEST HITS	20
22	26	17	18	<b>VARIOUS ARTISTS</b> • THE BEST OF COUNTRY MUSIC THE BEST OF DISNEY	WALT DISNEY 62692 (10.95/15.95)	
23	23	22	34	<b>VINCE GILL</b> • NCA 11422 (10.95/15.95)	HIGH LONESOME SOUND	3
24	24	23	21	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.95/15.95)	THE RESTLESS KID	7
25	25	31	52	<b>TRAVIS LAWRENCE</b> • ATLANTIC 62566/10 (10.95/15.95)	TIME MARCHES ON	4
26	29	27	37	<b>PATMY KERSHAW</b> MERCURY Nashville 52683 (10.95/15.95)	POLITICS, RELIGION AND HER	17
27	25	26	52	<b>SALLY LOVELESS</b> • EPC 67035/50 (10.95/15.95)	THE TROUBLE WITH THE TRUTH	10
28	32	32	3	<b>TRACY BRYAO</b> NCA 11445 (10.95/15.95)	BIG LOVE	17
29	28	29	70	<b>TIM MCGRAW</b> • CUBA 77820 (10.95/15.95)	ALL I WANT	1
30	27	61	4	<b>GARTH BROOKS</b> • CAPITOL Nashville 52681 (10.95/15.95)	FRESH HOICES	1
31	31	30	32	<b>PAUL BRANT</b> REPRISE 4404/WHARNER BROS. 10.95/15.95) ■	CALM BEFORE THE STORM	14
32	22	16	21	<b>JEFF FOWKORTHY</b> • WARNER BROS. 46303 (10.95/15.95)	CRANK IT UP — THE MUSIC LIVES	3
33	33	33	21	<b>TRISHA YEAKOWOOD</b> NCA 11477 (10.95/15.95)	EVERYBODY KNOWS	6
34	37	40	30	<b>KENNY CHESNEY</b> NCA 66508/CA (10.95/15.95)	ME AND YOU	21
35	36	42	31	<b>LYLE LOVELY</b> CUBA 77821 (10.95/15.95)	THE ROAD TO ENDEAVOR	4
36	34	48	11	<b>JOHNNY CASH</b> AMERICAN 43057/PIONEER BROS. 10.95/15.95)	UNCHAINED	26
37	35	37	39	<b>TOBY KEITH</b> • MERCURY Nashville 53119 (10.95/15.95)	BLUE MOON	6

Albums with the greatest sales gains this week. \* According to Industry, Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multiplum sales indicated by a numeral following the symbol. \*Artist's chart LP is available. Most top prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EPC and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Harbinger impact shows albums rising from No. 100 to 101. ■ indicates past or present No. 1 album. © 1997, Billboard® Communications, and SoundScan, Inc.

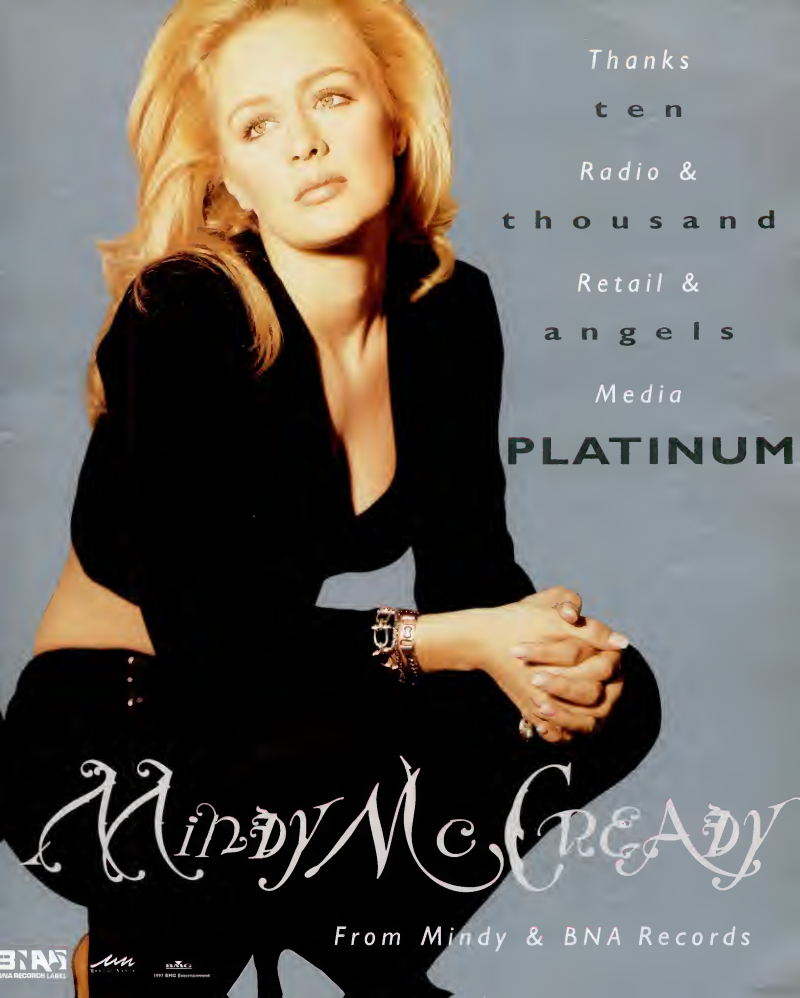
## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILER, AND PROVIDED BY SoundScan

FEBRUARY 1, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	2 WKS. AGO	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE
1	1	2		<b>PATSY CLINE</b> ■ NCA 124 (7/10/62) ■	251 weeks at No. 1	12 GREATEST HITS
2	2	1		<b>VINCE GILL</b> ■ NCA 11647 (10.95/15.95)		WHEN LOVE FINDS YOU
3	3	6		<b>WILLIE NELSON</b> ■ COLUMBIA 61154/50 (10.95/15.95)		SUPER HITS
4	4	6		<b>TIM MCGRAW</b> ■ CUBA 77851 (10.95/15.95)		NOT A MOMENT TOO SOON
5	5	7		<b>GEORGE STRAIT</b> ■ NCA 10651 (10.95/15.95)		PURE COUNTRY (SOUNDTRACK)
6	6	7		<b>BRYAN WHITE</b> ■ A&M 61844/50 (10.95/15.95) ■		BRYAN WHITE
7	7	6		<b>HANK WILLIAMS, JR.</b> ■ CAPITOL Nashville 67501 (10.95/15.95)		GREAT HITS, VOL. 1
8	8	6		<b>CHARLIE DANIELS</b> ■ EPC 61125/50 (10.95/15.95)		SUPER HITS
9	9	6		<b>HANK WILLIAMS</b> ■ MERCURY Nashville 52329 (7.95/10.95)	24 OF HANK WILLIAMS' GREATEST HITS	125
10	10	8		<b>ALABAMA</b> ■ NCA 66410 (10.95/15.95)		GREATEST HITS VOL. 10
11	11	15		<b>REBA MCKENTRE</b> ■ NCA 10996 (10.95/15.95)		GREATEST HITS VOLUME TWO
12	12	15		<b>TRACY BRYAO</b> ■ NCA 10991 (10.95/15.95)		NO ORDINARY MAN
13	13	10		<b>SHANIA TWAIN</b> ■ MERCURY Nashville 51452 (7.95/10.95)		SHANIA TWAIN

THIS WEEK	LAST WEEK	WKS. ON CHART	2 WKS. AGO	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)		
38	45	51	18	<b>BRS-49</b> AMERICA 18018 (10.95/15.95)	BRS-49	36
39	38	41	61	<b>VINCE GILL</b> • NCA 11394 (10.95/15.95)	SOUVENIRS	3
40	42	45	13	<b>DAVID KERSH</b> CUBA 77848 (10.95/15.95)	GOODNIGHT SWEETHEART	43
41	39	34	18	<b>JOHN BERRY</b> CAPITOL Nashville 52641 (10.95/15.95)	FACES	9
42	43	38	28	<b>CLEOUS "T." JUO</b> RAZOR & THE 2025 (10.95/15.95)	I STOLED THIS RECORD	30
43	40	44	71	<b>TRAVIS TRITT</b> • WARNER BROS. 46051 (10.95/15.95)	GREATEST HITS — FROM THE BEGINNING	3
44	41	46	23	<b>TY HERNDON</b> EPC 57560/50 (10.95/15.95)	LIVING IN A MOMENT	6
45	44	50	71	<b>GEORGE STRAIT</b> • NCA 11293 (10.95/15.95)	STRAIT OUT OF THE BOX	9
46	50	57	102	<b>ALISON KRAUSS</b> • ROUNDER 02327 (10.95/15.95)	NOW THAT I'VE FOUND YOU: A COLLECTION	2
47	48	49	5	<b>VARIOUS ARTISTS</b> UNI-CAPITOL 54549 (10.95/15.95)	REAL LIVIN'	47
48	49	35	21	<b>THE BEACH BOYS</b> WARNER NORTH 34225 (11.95/15.95)	STARS AND STRIPES VOL. 1	12
49	47	43	17	<b>DOLLY PARTON</b> RISING RIDE 53041 (10.95/15.95)	TREASURES	21
50	55	—	19	<b>LORRIE MORGAN</b> NCA 66472/CA (10.95/15.95)	GREATER REED	6
51	46	39	49	<b>RICCOTCH</b> COLUMBIA 67235/50 (10.95/15.95)	RICCOTCH	14
52	54	54	30	<b>JAMES BONAMY</b> EPC 67069/50 (10.95/15.95)	WHAT I LIVE TO DO	16
53	66	—	9	<b>JERRY GARCIA &amp; DAVID GRISMAN</b> ACUSTIC OSC 21 (17.95 CD)	SHADY GROVE	19
54	52	53	39	<b>JOE MESSINA</b> CUBA 77820 (10.95/15.95)	JOE DEE MESSINA	22
55	51	47	76	<b>TERRI CLARK</b> • MERCURY Nashville 52699 (10.95/15.95)	TERRI CLARK	13
56	56	55	94	<b>JOHN MICHAEL MONTGOMERY</b> • COLUMBIA 62711/50 (10.95/15.95)	JOHN MICHAEL MONTGOMERY	1
57	57	56	7	<b>JOHN ANDERSON</b> NCA 66503/CA (10.95/15.95)	GREATEST HITS	56
58	54	54	47	<b>LONESTAR</b> • NCA 66412/CA (10.95/15.95)	LONESTAR	11
59	60	60	60	<b>WYNNONA</b> • CUBA 11099/CA (10.95/15.95)	REVELATIONS	2
60	58	59	28	<b>ALABAMA</b> NCA 66348 (14.95/15.95)	SUPER HITS	58
***Hot Shot Debut***						
61	NEW	1		<b>BILL ENGVAL</b> WARNER BROS. 46263 (10.95/15.95)	HERE'S YOUR SIGN	61
62	53	52	79	<b>JEFF FOWKORTHY</b> • WARNER BROS. 46565 (10.95/15.95)	GAMES REDNECKS PLAY	2
63	59	62	3	<b>CRYSTAL BERNARD</b> RIVER NORTH 10129 (10.95/15.95)	THE GIRL NEXT DOOR	59
64	61	67	59	<b>THE MAVERICKS</b> • NCA 11257 (10.95/15.95)	MUSIC FOR ALL OCCASIONS	9
65	63	66	67	<b>LORRIE MORGAN</b> • NCA 66503/CA (10.95/15.95)	GREATEST HITS	5
66	69	—	16	<b>TRICK TREVINO</b> COLUMBIA 67425/50 (10.95/15.95)	LEARNING AS YOU GO	17
67	RE-ENTRY	16		<b>WILLIE NELSON</b> ISLAND 52424 (10.95/15.95)	SPIRIT	20
68	65	61	31	<b>NEAL MCCOY</b> ATLANTIC 62504/102 (10.95/15.95)	NEAL MCCOY	7
69	72	—	50	<b>LITTLE TEXAS</b> • WARNER BROS. 46017 (10.95/15.95)	GREATEST HITS	17
70	68	72	24	<b>BILLY DEAN</b> CAPITOL Nashville 3025 (10.95/15.95)	IT'S WHAT I DO	18
71	RE-ENTRY	52		<b>MARTINA MCBRIDE</b> • NCA 66509 (10.95/15.95)	WILD ANGELS	17
72	70	65	59	<b>CLAY WALKER</b> • CUBA 77848/WHARNER BROS. 10.95/15.95)	HYPOTHETIC THE MOON	10
73	RE-ENTRY	27		<b>DAVID LEE MURPHY</b> • NCA 11423 (10.95/15.95)	GETTY OFF THE GOLD STUFF	14
74	62	58	23	<b>RANDY TRAVIS</b> WARNER BROS. 46338 (10.95/15.95)	PULL CHURCH	9
75	NEW	1		<b>DERYL DODD</b> COLUMBIA 7554 (10.95/15.95)	ONE RIDE IN VEGAS	75



Thanks

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*Mindy McCREADY*

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1997 BMG Entertainment

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND  
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FEBRUARY 1, 1997

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Label & Number/Distributing Label)	ARTIST
14	12	21	GOODNIGHT SWEETHEART CUBO 76990	DAVID KERSH
15	14	21	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 36303	CRYSTAL BERNARO
16	13	13	BIG LOVE MCA 55200	TRACY BYRNO
17	15	33	A MAN THIS SILENT ARIOLA 13066	BROOKS & DUNN
18	NEW	40	RECKONK GAMES HANDED BIRD 17448	JEFF DOWDWITHY WITH ALAN JACKSON
19	15	47	HERE'S YOUR SIGN GET THE PICTURE WINDUP/INCO. 140	BILL ENGLISH WITH SPECIAL GUEST TRAVIS TRITT
20	17	26	MORE THAN YOU'VE EVER KNOWN NABUCCO 8900, 17066	TRAVIS TRITT
21	NEW	1	SHES' TAKEN A SHINE CANTERBURY NARRABEE 88054	JHONN BERRY
22	18	15	IF YOU'RE NOT IN FOR LOVE I'M NOT HERE! (REMIX) MURRAY NASH 17076	SHARON TAYLOR
23	19	11	LET ME INTO YOUR HEART COLUMBIA TRUSSARDI 500	MARY CHAPIN CARPENTER
24	NEW	1	SHE WANTS TO BE WANTED AGONY EPIC 1345250NY	TY HERNOON
25	NEW	42	MY MARIA ARIOLA 12903	BROOKS & DUNN

☐ Records with the greatest sales gains this week. ☐ Recording Industry Assn. of America certification for sales of 500,000 units. ☐ RIAA certification for sales of 1 million units, with multiplication titles indicated by a number following the symbol. © 1997, Billboard.

BILLBOARD FEBRUARY 1, 1993

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# COUNTRY

★★★★★



by Wade Jensen

**THE BEST MEDICINE:** Astrology it isn't, but it is comedy that suggests all stupid people should wear warning labels. Comedian Bill Engvall (Warner Bros.), a protégé of Jeff Foxworth, opens at No. 61 with "Here's Your Sign," a taping of Hot Seat Debut honors on Billboard's Top Country Albums with 4,000 units (see Popular Origins, page 20). Engvall's debut is helped by the title cut, which increases by more than 700 copies and moves 66-42 on Hot Country Singles & Tracks. Heavy airplay (more than 35 spins) is detected at Las Vegas' KPMS and KXNR and WCMS Norfolk, Va. New this week is featured by 27 or 162 monitored stations, including WD5Y Pittsburgh, WTQR Winston-Salem, N.C., and KSXS Fresno, Calif. Both the song and the accompanying video feature labelmate Travis Tritt. The clip aired more than 20 times during the tracking week on CMT. "Here's Your Sign" also appears on Top Country Singles Sales, opening at No. 19 with 900 pieces.

**EVERYBODY KNOWS:** As his debut single, "Nobody Knows," holds at No. 1 for a fourth straight week, Kevin Sharp is one week shy of tying Billy Ray Cyrus' five-week run atop Hot Country Singles & Tracks with "Achy Breaky Heart" in '92 for the most consecutive weeks at No. 1 by a new artist's debut release since Billboard began using monitored airplay information from Broadcast Data Systems in January 1991. Prior to Cyrus' five-week stay, the last debut to win a new artist to hold for five weeks was "Skip A Rope" by Benson Gargill in the March 2, 1986, Billboard.

Nancy Tunick, field promotion manager for Ayslum, says that the staying power of "Nobody Knows" has surprised everyone, including Sharp. "Kevin is such a humble guy, and this means so much to him. There were tears of joy when he heard the news," she says. Meanwhile, Sharp's set, "Measure Of A Man," increases by 2,000 units to take the Greatest Gainer cup on Top Country Albums (8-5) and jumps 63-57 on The Billboard 200.

**AND IT'S COUNTRY:** With a 14% increase, BR5-49 artists, kinsmen of the vibrant, retro-traditional Low Broadway club scene in Nashville, takes Pacesetter honors on Top Country Albums. Its self-titled debut set moves 4,000 pieces after a Jan. 14 appearance on "Late Show With David Letterman." Although the label has serviced country radio with a second single, the first release from that set, "Charlene Brown," increases slightly to bullet at No. 66 on Hot Country Singles & Tracks. That song peaked at No. 44 on our airplay list in the Nov. 23, 1996, issue.

**THIS GIRL IS A WOMAN NOW:** Kippi Brannon (Curb/Universal) resurfaces at No. 72 on Hot Country Singles & Tracks after a 15-year hiatus. Brannon charts with "Daddy's Little Girl," her first single since "Don't Make Me Cry," charted in the Sept. 11, 1982, Billboard. At age 15, Brannon first got our strictest attention in 1981 with "Pierced," a single that peaked in 1954 song "Slowly." Brannon included another Pierce song, "I Ain't Never," on a new package, "I'd Be With You," scheduled for release April 8. Jay Morgan, PDMusic director at WCFL Savannah, Ga., says that Brannon's new song should pack a similar punch as 1994's "Don't Take The Girl" by Tim McGraw. Morgan says, "Early response is telling us that this will be a huge female song, but I think as it develops more, it will become a favorite with most men, too." Brannon's song is airing on 48 of our monitored stations.

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 42 TITLE (Publisher) - Licensing Org./Sheet Music**
- 42 **ASHLEY (Duckert)** (BMG/Curb) (BMG, BMG)
- 43 **BEAT IT (Hoskins)** (On U) (Warner/Reprise)
- 44 **BILLIE (Hoskins)** (On U) (Warner/Reprise)
- 45 **CALL UP TO LOVE ME (Hoskins)** (On U) (Warner/Reprise)
- 46 **CHANCE ME (Hoskins)** (On U) (Warner/Reprise)
- 47 **CHERISH (Hoskins)** (On U) (Warner/Reprise)
- 48 **CHERISH (Hoskins)** (On U) (Warner/Reprise)
- 49 **CHERISH (Hoskins)** (On U) (Warner/Reprise)
- 50 **CHERISH (Hoskins)** (On U) (Warner/Reprise)
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- 59 **CHERISH (Hoskins)** (On U) (Warner/Reprise)
- 60 **CHERISH (Hoskins)** (On U) (Warner/Reprise)

## RANGER DOUG RIDES IN AS SOLO ACT

(Continued from page 31)

main thing was that we didn't want it to sound like the same eight players who are on everybody else's record—and we succeeded."

Standout accompanists include the Riders' fellow Grand Ole Opry star Carol Lee Cooper, who leads the Opry's backup vocal group, and the group's bandleader, Don McLean. "I wanted a 'girl and boy' harmony sound, a little like the Browns," says Ranger Doug, referring to the '50s brother-sister country-pop trio. "She has a perfect ear, and her voice blends perfectly with mine."

Also singing backup, "on 'Ridin' On The Rio," is his daughter, Sally Green, in her recording debut. On the instrumental side, Ranger Doug also sings out, in addition to Musklin, Opry guitarist Jimmy Capps' jazz-inventive session. Ranger Doug notes that Capps often supplies two in acoustic guitar to Ranger Doug's music.

"The result, says Real West Productions' Warner Westerns GM Jeff Skillen, "just sparks."

Ranger Doug fills a niche in western music that no one else fills," adds Skillen. "He's a brilliant stringer and yodeler, and the tone of his voice is just incredible. You combine that with brilliant songwriting—he's won two Western Heritage Award twice—and his name recognition in the marketplace, and, by gosh, that's a record just waiting to happen. Fortunately, Rounder and [Riders' manager] David Skepper were agreeable."

WEA-distributed Warner Westerns, Skepper notes, is a joint venture between the label and the West of the West. The label has thus built an indie distribution network of western lifestyle and alternative retailers, consisting of some 1,000 outlets that vary from museum gift shops to western wear stores and horse gear tack shops. They will be able to get the word out to the audience, based up on other promo material, including play copies, posters, and 1 by 15. Skillen says these retailers form a "parallel" market to the traditional retailing serviced by WEA.

"The interesting thing is that by working a parallel market to WEA, we drive consumers to traditional music retail as well," notes Skillen, "because

the publicity and momentum we get from our promotions for alternative retailers also pushes consumers to the mainstream retailers where they typically buy records."

Skillen adds that Warner Westerns is examining direct marketing to consumers via its database of people who have bought directly from the label in the past. "We're planning to go to the store to buy it," he says.

But the key to promoting "Songs Of The Sage," Skillen says, is via the Riders' "vast" itinerary. "Doug's made himself available to work the record from the road—and the Riders are totally supportive," he says.

The album should be a natural for radio, since stations where Riders product has worked well, adds Skillen, who's contacted Jon Grimsom of Counterpoint Music Group to work the album to that format. Two weeks prior to the album's release, Skillen said to the 300 stations carrying western music programming that the label regularly services.

Skillen says he also will announcements on NPR stations that carry the long-running "Riders Radio Theater"

## BUFFALO CLUB'S DEBUT

(Continued from page 31)

The band has been polishing its live show by performing at Toolies in Phoenix three nights a week in the past month. "It's helping us solidify the band sound that we have on the record," Kelley says. Rising Tide plans to showcase the trio at Toolies.

Many stations are already familiar with the band from the radio promotion tour it's been on since November. "The response has been fabulous," says Rising Tide VP of promotion Tim Murphy. "What's really great about these guys is they can take them out, and they can take them out. It's a couple of guitarists and their harmony singing, and as they can do on the record."

Rising Tide VP of sales and marketing Joel Hoffman says that the label plans to have the trio perform "conference room concerts" not only for radio but for retail accounts, but for consumer and trade publications. "As we get closer to street date, we are looking to take

Another possibility is including an album track (either "Amber Eyes" or "Hurry Sunrise") on the CDX compilations serviced to nonreporting country stations, along with bounce-back copies of the CD.

Orin Priesen, morning music director and air personality at Wichita, Kan., Western, but country station KF10, says he'll carry the album from the West, but is especially looking forward to Ranger Doug's new disc.

"I love his music and have been a fan of his since he was a historical writer for the Country Music Foundation," says Priesen. "He's a great songwriter and singer, and the more we can get out of him, the better. He and Woody and The Slims have carried on the western tradition better than anybody."

"They're my best buddies, and we'd be crazy to break up!" adds Ranger Doug, further discounting any notions of disbanding. "This is just one of the little things you do that's just part of your career. You think I want to start a band and tour? Holy shit! I've been touring since I was 16 years old, and I'm still riding with Riders in The Sky a lot more."

The trio, incidentally, has now tallied 3,481 performances as of the end of 1996. The album, incidentally, marks the group's 20th anniversary since this year, perhaps with a boxed set.

these guys into conference rooms or whenever they'll have us."

Rising Tide began the campaign to expose the act by mailing a tube with three plastic buffaloes in it to key industry people. "It [there] was nothing, no sign of where they were from," Hoffman says. "The only thing you could tell it was it had a Nashville postmark. A week after we mailed them people had these little buffaloes all over their desks, and no one had a clue. Everyone was talking about it, so we created a buzz. Two weeks afterward, we followed with a campaign that included the Buffalo Club."

Hoffner says that for the CD single, the label had the song tracked 20 times on the disc, so the listener didn't turn it off after the first listen, it would continue playing. He adds that the label is considering other promotional ideas utilizing the buffalo theme. "You'd be amazed how many things have buffaloes on them," he says.

- 61 **LETTER 877Y (Hoskins)** (On U) (Warner/Reprise)
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# Latinos Score in Brazil, Vice Versa

**BRAZILIANS, LATINOS INTERMINGLEING:** It is summertime in the Far South of Latin America, and the musical life is being done in Portuguese and Spanish.

Sony Brazil's massive reggae act Skunk has caught fire in Chile, EMI Brasil's renowned singer/songwriter Carlinhos Brown is selling in Colombia, and Brown's sleek rock labelmates Paralamas routinely hit MTV Latino's top video countdown.

On the linguistic flip side, Latino acts are scoring big in Brazil, including Sony Colombia's hot chanteuse Shakira, Sony International's actor/singer Ricky Martin, Warner Mexico's salsa singer Luis Miguel, and Fonovisa's fast-climbing Enrique Iglesias.

Of course, Paralamas have enjoyed a solid track record in Spanish-language markets for quite some time. Two of the band's videos charted simultaneously on MTV Latino's top 20 countdowns: "La Bella Luna" and "Lourinha Bonfêrra," a Portuguese tale of a song originally recorded by Argentina's reggae stars Pericos.

But apart from Paralamas, there were other Brazilian acts making their introductions to the Spanish-language markets.

Skunk broke in Chile with "Garota Nacional," the smash lead-off hit from its latest album, "Samba Pocon," that was cut in Spanish. Brown's latest offering, "Alfagamebizado," failed to make much noise in Brazil, yet the track "A Namorada" is a hit in Colombia.

EMI's northern Brazilian group Carrapicho, which has been a best-selling act in France with its Amazonian *boi bumb* bo cadence, also has hit the Argentinean market with its album "Fiesta De Bol Bumba." In December, the album was certified platinum by Argentina's recording trade group CAPIF.

Like-wise, PolyGram Brazil's pop/dance titans Gera Samba hit the Argentinian sales board with its monstrous Brazilian album "E O Tchan," which was certified gold (30,000 units sold) in December.

As Brazilian pop, *axe*, and samba bands garner notices in the rest of Latin America, their Latino counterparts are gaining a foothold in Brazil, which traditionally has shunned Latino acts. So far, Shakira has emerged as the biggest Latino act in Brazil. Her



by John Lannert

1995 release "Pies Descalzos" has sold 180,000 units in Brazil, thanks, in part, to dance remakes by talented Brazilian DJ Memê Mansur of the hit singles "Sexy Girl" and "Un Poco De Amor." In March, Shakira is slated to do a series of shows in Brazil.

Also making a strong showing in Brazil is Martin, who was fortunate enough to secure a song in the popular Globo soap opera "Salsa E Merengue." His album "A Medio Vivir" is starting to move and has yielded the summer smash "María." Attracting radio airplay in Brazil is Luis Miguel's "Dime" and Iglesias' "Si Tu Te Vas."

**STATE-SIDE BRIEFS:** Country notable Mark Chesnut has been named CMT's February showcase artist in Brazil. Concurrent with his CMT spotlight, Capitol is releasing the single and video "Let It Rain," taken from Chesnut's recently released album "Greatest Hits."

Sony Discos has inked a distribution pact with tropical imperial J&N Records. The deal takes effect on Saturday (11) ... Fonovisa has signed Jordi, an 18-year-old singer who is the son of Dyango ... Becky Lee Meza, the 11-year-old girl tapped to play the part of the young Selena in the latter's forthcoming biopic, has inked a recording contract with Dallas-based Bar Wire, which is distributed by Virgin Records. Her label debut is expected to drop the same day the film is released, March 21.

Flaco Jiménez is cutting a new album that the accordion ace says is being shopped around. Jiménez, who appears on the "Lounge-A-Palooza" compilation, due in March on Hollywood Records.

Miami-based H&L Distributors is opening a label called Nostalgia Rec-

ords. H&L president Hinsul Lazo says the indie-distributed imprint will initially concentrate on tropical orchestras popular in Miami in the '70s and '80s. The label's just-released debut is "Merengufandango," a various artists package of early '80s merengue hits. By the way, H&L puts out sterling monthly catalogs, complete with sales data. For those readers of Notes in Latin America who are experiencing difficulty securing a subscription to "Sexy Girl," please fax your address and billing information to Adam Waldman at 212-536-5294.

**TANGO, PART II:** For the second straight month, Julio Iglesias' "Tango" (Sony) tops the Argentine sales list in December, according to CAPIF. Following are those top 10 sellers:

1. "Tango," Julio Iglesias (Sony).
2. "Tropimatch 2," Sergio El Lozán del Oeste (PolyGram).
3. "Vaya Dances," Xuxa (PolyGram).
4. "Fiesta Inolvidable," La Barra (Sony).
5. "Ahora Comienza La Fiesta," La Mera Linda Amor (BMG).
6. "Fiesta De Bol Bumba," Carrapicho (PolyGram).
7. "Todos A Bailar, Vol. 2" various artists (Sony).
8. "E O Tchan," Gera Samba (PolyGram).
9. "Nada Es Igual..." Luis Miguel (Warner).
10. "El Amor Que Tengo Mumbo," Jean Carlos (BMG).

(Continued on page 41)

## LATIN TRACKS A-Z

- TITLE** **PROBABLE** - **Label** **Genre** **Shout Music Dist.**
- 24 **ANULOSIA** (Sony Discos, ASCAP)
  - 25 **ASI COMO TE CONOCI** (Consoni, ASCAP)
  - 31 **COMO TE VOY A QUIRAR** (Consoni, ASCAP)
  - 40 **CON MARIPOSA** (Consoni, ASCAP)
  - 41 **CON MARIPOSA** (Consoni, ASCAP)
  - 42 **COSTUMERES** (BMG, Sony, ASCAP)
  - 43 **COSTUMERES** (BMG, Sony, ASCAP)
  - 44 **DESEMPEÑO** (EMI, Sony, ASCAP)
  - 45 **DESEMPEÑO** (EMI, Sony, ASCAP)
  - 46 **EL BALLE DE LA BOTELLA** (EMI, Sony, ASCAP)
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  - 100 **EL BALLE DE LA BOTELLA** (EMI, Sony, ASCAP)

## Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST STATIONS AND MONITORED 24 HOURS A DAY. DATA BY BILLBOARD			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52
53	54	55	56
57	58	59	60
61	62	63	64
65	66	67	68
69	70	71	72
73	74	75	76
77	78	79	80
81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100

POP	TROPICAL/SALSA	REGIONAL MEXICANO
27 STATIONS	37 STATIONS	37 STATIONS
1 LAURA PAUSINI (Sony)	1 GRUPO LIMITE (EMI, Sony)	1 LOS TIGRES DEL NORTE (EMI, Sony)
2 ENRIQUE IGLESIAS (Sony)	2 MANNY MANUEL (EMI, Sony)	2 GRUPO MOLADO (EMI, Sony)
3 ENRIQUE IGLESIAS (Sony)	3 GISELLE (EMI, Sony)	3 MARCO ANTONIO ROSA (EMI, Sony)
4 RICKY MARTIN (EMI, Sony)	4 GISELLE (EMI, Sony)	4 ENRIQUE IGLESIAS (Sony)
5 RICKY MARTIN (EMI, Sony)	5 RICKY MARTIN (EMI, Sony)	5 ENRIQUE IGLESIAS (Sony)
6 RICKY MARTIN (EMI, Sony)	6 RICKY MARTIN (EMI, Sony)	6 ENRIQUE IGLESIAS (Sony)
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89 RICKY MARTIN (EMI, Sony)	89 RICKY MARTIN (EMI, Sony)	89 ENRIQUE IGLESIAS (Sony)
90 RICKY MARTIN (EMI, Sony)	90 RICKY MARTIN (EMI, Sony)	90 ENRIQUE IGLESIAS (Sony)
91 RICKY MARTIN (EMI, Sony)	91 RICKY MARTIN (EMI, Sony)	91 ENRIQUE IGLESIAS (Sony)
92 RICKY MARTIN (EMI, Sony)	92 RICKY MARTIN (EMI, Sony)	92 ENRIQUE IGLESIAS (Sony)
93 RICKY MARTIN (EMI, Sony)	93 RICKY MARTIN (EMI, Sony)	93 ENRIQUE IGLESIAS (Sony)
94 RICKY MARTIN (EMI, Sony)	94 RICKY MARTIN (EMI, Sony)	94 ENRIQUE IGLESIAS (Sony)
95 RICKY MARTIN (EMI, Sony)	95 RICKY MARTIN (EMI, Sony)	95 ENRIQUE IGLESIAS (Sony)
96 RICKY MARTIN (EMI, Sony)	96 RICKY MARTIN (EMI, Sony)	96 ENRIQUE IGLESIAS (Sony)
97 RICKY MARTIN (EMI, Sony)	97 RICKY MARTIN (EMI, Sony)	97 ENRIQUE IGLESIAS (Sony)
98 RICKY MARTIN (EMI, Sony)	98 RICKY MARTIN (EMI, Sony)	98 ENRIQUE IGLESIAS (Sony)
99 RICKY MARTIN (EMI, Sony)	99 RICKY MARTIN (EMI, Sony)	99 ENRIQUE IGLESIAS (Sony)
100 RICKY MARTIN (EMI, Sony)	100 RICKY MARTIN (EMI, Sony)	100 ENRIQUE IGLESIAS (Sony)

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THE **Billboard** Latin 50™

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan®

WEEK RANK	LAST WEEK RANK	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	5	<b>JULIO IGLESIAS</b>	COLLIERIE 679195/959	TANGO
2	64	<b>ENRIQUE IGLESIAS</b>	• FONOVISA 07000	ENRIQUE IGLESIAS
*** GREATEST GAINER ***				
3	4	<b>GIPSY KINGS</b>	• NORTHEAST 73054/92	THE BEST OF THE GIPSY KINGS
4	11	<b>SELENA</b>	EMI LATIN 53315	SIEMPRE SELENA
5	31	<b>LOS DEL RIO</b>	WINDA 37470/96	MACARENA NON STOP
6	23	<b>LUIS MIGUEL</b>	• WEA LATIN 53347	NO-VA ES IGUAL...
7	46	<b>SHAKIRA</b>	SONY 53795	PIES DESCALZOS
8	8	<b>PEDRO FERNÁNDEZ</b>	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
9	14	<b>GRUPO LIMITE</b>	POLYGRAM LATINO 533052	PARTIENDOME EL ALMA
10	21	<b>SELENA</b>	EMI 34122/96 LATINO	DREAMING OF YOU
11	75	<b>MICHAEL SALGADO</b>	JOEY 0556	DE BUENAS RAZAS
12	81	<b>VARIOUS ARTISTS</b>	• WINDA 37470/96	MACARENA MIX
13	22	<b>LOS MISMOS</b>	EMI LATIN 53261	JUNTOS PARA SIEMPRE
14	26	<b>MURCO ANTONIO SOLIS</b>	• FONOVISA 07002	EN PLENO VUELO
15	18	<b>LILIANA PAUSINI</b>	WEA LATIN 19728	LAS COSAS QUE VIVES
16	24	<b>ALEJANDRO FERNÁNDEZ</b>	SONY 82030	MUY DENTRO DE MI CORAZÓN
17	70	<b>RICKY MARTIN</b>	SONY 81553	A MEDIO VIVIR
18	58	<b>LOS TIGRES DEL NORTE</b>	• FONOVISA 50495	UNIDOS PARA SIEMPRE
19	24	<b>GRUPO LIMITE</b>	POLYGRAM LATINO 527124	POR PURO AMOR
20	15	<b>GLORIA ESTEFAN</b>	• EPC 5278/SONY	ABRIENDO PUERTAS
21	27	<b>RICARDO ARJONA</b>	SONY 82011	SI EL NORTE FUERA EL SUR
22	18	<b>MARC ANTHONY</b>	RAM 82142	TODO A SU TIEMPO
23	18	<b>SONY PUOLIO</b>	EMI LATIN 5689	ENSEÑAME
24	21	<b>GILBERTO SANTA ROSA</b>	SONY 82020	ESSENCIA
25	23	<b>OLGA TANON</b>	WEA LATIN 13642	NUEVOS SENDEROS
26	20	<b>GRUPO MANIA</b>	SONY 62009	ESTA DE MODA
27	29	<b>JENNIFER Y LOS JETZ</b>	EMI LATIN 39242	DULZURA
28	45	<b>GIPSY KINGS</b>	NORTHEAST 73059/96	TIERRA GITANA
29	37	<b>BRONCO</b>	FONOVISA 6052	HOMENAJE A LOS GRANDES GRUPOS
*** HOT SHOT DEBUT ***				
30	<b>NEW!</b>	<b>MARCO ANTONIO SOLIS Y LOS BUKIS</b>	FONOVISA 07018	20 ANIVERSARIO
31	33	<b>VARIOUS ARTISTS</b>	MAI 2027	LATINOS IN D.I. HOUSE
32	16	<b>GRUPO MOJADO</b>	FONOVISA 9477	SUEÑO Y REALIDAD
33	35	<b>INDIA</b>	RAM 82241	MEDIA MIX
34	37	<b>ALEJANDRO FERNÁNDEZ</b>	SONY 81561	QUE SEAS MUY FELIZ
35	44	<b>YVALIA</b>	EMI LATIN 3690	EN EXTASIS
36	13	<b>MANNY MANUEL</b>	HENRIKSEN 82034/96	¡FUTENTICO!
37	51	<b>JAY PEREZ</b>	SONY 82083	NO LIMITS
38	<b>NEW!</b>	<b>SPARKY LORENZO ANTONIO</b>	• CHESTER/SONY	SPARKY LORENZO ANTONIO CORRIDOS
39	53	<b>LUIS MIGUEL</b>	• WEA LATIN 12712	EL CONCIERTO
40	39	<b>VARIOUS ARTISTS</b>	JEN 5477/SONY LATINO	MERENGETTS '97
41	44	<b>LOS PALOMINOS</b>	SONY 82012	DUELE EL AMOR
42	<b>NEW!</b>	<b>FET</b>	SONY 82059	TIERNA LA NOCHE
43	36	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 9490	ME NACIO DEL ALMA
44	41	<b>PEDRO FERNÁNDEZ</b>	POLYGRAM LATINO 528671	PEDRO FERNÁNDEZ
45	38	<b>JERRY RIVERA</b>	SONY 82017	FRESCO
46	<b>RE-ENTRY</b>	<b>LOS TUCANES DE TUJUMAN</b>	EMI LATIN 30384	MUNDO DE AMOR
47	<b>NEW!</b>	<b>PROTECTOR UNO</b>	• A&L 1041/POLYGRAM LATINO	NEW ERA
48	<b>RE-ENTRY</b>	<b>CHAYANNE</b>	SONY 82058	VOLVER A NACER
49	42	<b>JULIO IGLESIAS</b>	SONY 82004	LA CARRETERA
50	65	<b>ILEGALES</b>	AROLA 37410/96	ILEGALES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 <b>JULIO IGLESIAS</b> COLLIERIE/SONY TANGO	1 <b>GLORIA ESTEFAN</b> • FONOVISA ABRIENDO PUERTAS	1 <b>SELENA</b> • EMI/SONY SIEMPRE SELENA
2 <b>ENRIQUE IGLESIAS</b> FONOVISA ENRIQUE IGLESIAS	2 <b>MARC ANTHONY</b> RAM TODO A SU TIEMPO	2 <b>PEDRO FERNÁNDEZ</b> POLYGRAM MACARENA NON STOP
3 <b>GIPSY KINGS</b> NORTHEAST THE BEST OF THE GIPSY KINGS	3 <b>GILBERTO SANTA ROSA</b> SONY ESSENCIA	3 <b>GRUPO LIMITE</b> • WINDA PARTIENDOME EL ALMA
4 <b>LOS DEL RIO</b> WINDA MACARENA NON STOP	4 <b>GRUPO MANIA</b> SONY ESTA DE MODA	4 <b>MICHAEL SALGADO</b> JOEY DE BUENAS RAZAS
5 <b>LUIS MIGUEL</b> WEA LATIN NO-VA ES IGUAL...	5 <b>INDIA</b> RAM MEDIA MIX	5 <b>LOS MISMOS</b> EMI LATIN JUNTOS PARA SIEMPRE
6 <b>SELENA</b> EMI/SONY SIEMPRE SELENA	6 <b>MANNY MANUEL</b> HENRIKSEN ¡FUTENTICO!	6 <b>ALEJANDRO FERNÁNDEZ</b> SONY MUY DENTRO DE MI CORAZÓN
7 <b>VARIOUS ARTISTS</b> • WINDA 37470/96 MACARENA MIX	7 <b>VARIOUS ARTISTS</b> JEN LATIN MERENGETTS '97	7 <b>LOS TIGRES DEL NORTE</b> JOEY UNIDOS PARA SIEMPRE
8 <b>MARCO ANTONIO SOLIS</b> • FONOVISA 07002 EN PLENO VUELO	8 <b>JERRY RIVERA</b> SONY FRESCO	8 <b>GRUPO LIMITE</b> • WINDA LATINO POR PURO AMOR
9 <b>LILIANA PAUSINI</b> WEA LATIN LAS COSAS QUE VIVES	9 <b>DOL GIG</b> • GEORGE/SONY LA MARINA, LA MARINA	9 <b>JENNIFER Y LOS JETZ</b> EMI DULZURA
10 <b>RICKY MARTIN</b> SONY A MEDIO VIVIR	10 <b>JUAN LUIS GIGERIO</b> A&L KARIBENA/SONY LATINO	10 <b>BRONCO</b> FONOVISA HOMENAJE A LOS GRANDES GRUPOS
11 <b>RICARDO ARJONA</b> SONY SI EL NORTE FUERA EL SUR	11 <b>ALBERTA</b> • CHESTER/SONY DUELE EL AMOR	11 <b>CONJUNTO PRIMAVERA</b> FONOVISA SUEÑO Y REALIDAD
12 <b>OLGA TANON</b> WEA LATIN NUEVOS SENDEROS	12 <b>VICTOR MANUEL</b> SONY TIERRA GITANA	12 <b>ALEJANDRO FERNÁNDEZ</b> SONY QUE SEAS MUY FELIZ
13 <b>GIPSY KINGS</b> NORTHEAST TIERRA GITANA	13 <b>JESUS ALEMAN</b> RAM CUBANISMO	13 <b>JAY PEREZ</b> SONY NO LIMITS
14 <b>MARCO ANTONIO SOLIS Y LOS BUKIS</b> FONOVISA 20 ANIVERSARIO		14 <b>SPARKY Y LORENZO ANTONIO</b> CORRIDOS/SONY

Albums with the greatest sales gains this week. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. [G] indicates past and present Hotlist titles. © 1997, Billboard/BPI Communications and Soundscan, Inc.

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LATINO

# Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by:



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	38		<b>KIRK FRANKLIN AND THE FAMILY</b> SPINAW 1554CHORDANT	WHATCHA LOOKIN' 4
2	12		<b>VARIOUS ARTISTS</b> WOW-1997, THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS	
3	86		<b>JARS OF CLAY</b> A FOREHINT 5537BENTWOOD	JARS OF CLAY
4	61		<b>DC TALK</b> A FOREHINT 544CHORDANT	JESUS FREAK
5	19		<b>POINT OF GRACE</b> WORD 9044	LIFE LOVE & OTHER MYSTERIES
6	20		<b>STEVEN CURTIS CHAPMAN</b> SPINAW 1554CHORDANT	SIGNS OF LIFE
7	42		<b>ANDY GRIFFITH</b> I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	
8	46		<b>NEWSBOYS</b> STARSONGS 025CHORDANT	TAKE ME TO YOUR LEADER
9	11		<b>JACK VELASQUEZ</b> MYRRH 8999VORW	HEAVENLY PLACE
10	12		<b>BEBE &amp; CECE WINANS</b> SPINAW 1554CHORDANT	GREATEST HITS
11	48		<b>SUSAN ASHTON</b> SPINAW 154CHORDANT	A DISTANT CALL
12	13		<b>ANONIED</b> MYTHIN 7005WORO	UNDER THE INFLUENCE
13	2		<b>ANALON</b> SPINAW 145CHORDANT	ANALON
14	25		<b>CRYSTAL LEWIS</b> MYTHIN 5036WORO	BEAUTY FOR /SHES
15	26		<b>RAY BOLZ</b> WORD 9041	THE CONCERT OF A LIFETIME
16	7		<b>OUT OF EDEN</b> GOTEK 3826WORO	MORE THAN YOU KNOW
17	40		<b>TWILA PARIS</b> SPINAW 1314CHORDANT	WHERE I STAND
18	24		<b>VARIOUS ARTISTS</b> WORD 9620	MY UTMOST FOR HIS HIGHEST
19	94		<b>POINT OF GRACE</b> WORD 9146	THE WHOLE TRUTH
20	13		<b>4HIM</b> BENSON 1321	THE MESS/GE
21	8		<b>MPX</b> TOTOH 1 NAU 0603CHORDANT	LIFE IN GENERAL
22	15		<b>RAY BOLZ</b> WORD 9097	NO GREATER SACRIFICE
23	3		<b>BRYAN DUNCAN</b> MYRRH 7009WORO	BLUE SKIES
24	25		<b>MICHAEL W. SMITH</b> A REFLECTION 0106WORO	TLL LEAD YOU HOME
25	18		<b>AUDIO ADRENALINE</b> FOREHINT 5144CHORDANT	BLOOM
26	54		<b>CARMIN</b> A SPINAW 1424CHORDANT	R.I.O.T.
27	8		<b>VARIOUS ARTISTS</b> HOSANNA 10402WORO	REVIVAL AT BROWNSVILLE
28	6		<b>TAKE 6</b> WARNER ALLIANCE 46447CHORDANT	BROTHERS
29	14		<b>THE BROOKLYN TABERNACLE CHOIR</b> MYRRH 7009WORO	FAVORITE SONG OF ALL
30	17		<b>VARIOUS ARTISTS</b> WOV-1995, THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS	
31	37		<b>DONNIE MCKLURKIN</b> WARNER ALLIANCE 46279WORO	DONNIE MCKLURKIN
32	14		<b>VARIOUS ARTISTS</b> MYRRH 7009WORO	THE SONGS OF ANDRUE CHODCH
33	12		<b>RON KENLY</b> INTEGRITY 1052WORO	WELCOME HOME
34	NEW		<b>TONY VINCENT</b> STARSONGS 0209CHORDANT	ONE DEED
35	29		<b>REBECCA ST. JAMES</b> FOREHINT 5144CHORDANT	GOD
36	31		<b>THIRD DAY</b> REUNION 0217WORO	THIRD DAY
37	6		<b>THE KRY</b> FREEDOM 2105WORO	WHAT ABOUT NOW
38	ENT		<b>VARIOUS ARTISTS</b> HOSANNA 1052WORO	SHOUT TO THE LORD
39	30		<b>BOB CARLISLE</b> CHASER 0018WORO	SHADES OF GRACE
40	49		<b>RICK MULLINS</b> REUNION 0217WORO	SONGS

Records with the greatest sales this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\* RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl available. \*\* indicates past or present Hotworship title. © 1997, Billboard/BPI Communications.

## EXECUTIVES WHO PAVED THE WAY

(Continued from page 28)

Harris says that because the black music business was just beginning to take hold during the '70s, there was more camaraderie among black executives.

"A whole spirit of pride was there, not just in the business, but around the country," he says.

Harris says that former RCA black music head Buzzy Willis, former Casablanca and Buddah executive Cecil Holmes, and former Atlantic

executive Henry Allen, who was also Atlantic Records president, were among the influential black music business pioneers.

Harewood cites former A&M executive Bo Frazier as a major player, despite the fact that he was only a regional promotion man at the time.

"He was a prime influence for me because of his ability to get things done," Harewood says.

Tyrell also credits Frazier and

## Artists & Music



by Deborah Evans Price

**C**HANGES AT INTEGRITY: Mobile, Ala.-based Integrity Inc. has announced the formation of two divisions. Executive VP/COO Jerry Weimer says that the company will now house the Integrity Label Group and the Integrity Records and Publishing Group.

I had been wondering where former Star Song VP of marketing and sales Danny McGuffey would surface, and I'm happy to report that Integrity has tapped him as senior VP/CM of the label group, which encompasses the existing labels Integrity Music, Hosanna Music, Integrity Music's Just for Kids, and other distributed labels. The gross revenue also hinted at "new labels yet to be announced." In addition to overseeing sales, marketing, creative services, and strategic planning for the label group, McGuffey will spearhead the company's Sony Distribution relationship through World/Epic.

Chris Long has been appointed senior VP/CM of the Integrity Records and Publishing Group. Formerly VP of Integrity's Creative Group and Music Production, Long joined the label in 1994. The Record and Publishing division will be responsible for overseeing all audio, video, and print product development, song publishing, copyright administration, royalty accounting, and business/legal affairs.

Long and McGuffey will report directly to Weimer. Among Integrity's upcoming releases are T.J. Jakes' "Woman, Thou Art Loosed"—Songs Of Healing And Restoration," due Feb. 11, as well as two Women of Faith projects, "Women Of Faith" and "The Joyful Journey," which will be released March 4.

**F**OREFRONT GETS X-STREAM: The staff at ForeFront is willing to make sure Audio Adrenaline fans engage in lots of summertime fun. The second phase of the promotional campaign for Audio Adrenaline's Grammy-nominated "blatOn" album is kicking into gear. Dubbed "Free Ride To An X-Stream Summer," the campaign will include print ads; in-store promotional materials; and contests through video, radio, youth groups, and the label's World Wide Web site.

The prizes include three white-water rafting trips (including airfare and hotel accommodations), six Diamondback Resort mountain bikes, nine Allen slateboards, 500 Audio Adrenaline ski hats, T-shirts, autographed CDs, concert tickets, backstage passes, and \$1,000 in cash. In addition to consumers winning prizes, retail employees have a chance to win \$250 if their name is on the winning entry blank in the space provided for the assisting sales clerk's name. Youth groups may win \$2,000 to be used toward a summer mission trip.

ForeFront will heighten awareness of the campaign via 500 five-foot floor displays, which will contain "blatOn" and "Don't Censor Me" CD and cassettes as well as the longform video "Big House." CDs and cassettes will be stickered with 82 instant rebate coupons, and the video will be sale priced for \$9.99.

**N**EWS NOTES: Family Bookstores has changed its name to Family Christian Stores, effective Monday (27). "The name change to Family Christian Stores leaves no doubt about who we are and whom we serve. We want to be overt about our service to Christ," says chain president Les Dietzman. Another reason cited is that the bookstore now carries music, children's product, computer software, gifts, cards, and apparel. ... Gaylord Entertainment Co. recently completed its purchase of Word Records and Music, which began last November. According to a statement, the initial \$110 million price increased to \$120 million due to "an unexpected seasonal increase in the working capital of the business." ... Bill Gaither's Southern gospel music special will once again be a part of TVN's programming lineup for 1997. Look for "Gaither Vocal Band: Back Home In Indiana" on Sunday (1) at 10 p.m. EST. This will be the first of four new Gaither music specials on TVN this year. ... Guardian recently performed several concerts in Chile, including one at Santiago's largest maximum-security prison and a live performance on "Extra Jovenes," the Chilean version of "MTV Dance Party." ... Steven Curtis Chapman, BeBe & CeCe Winans, and Christafari were among the artists who performed during the recent presidential inauguration festivities.

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Childs as key people in the development of the black music executive. "Bo knows the music business inside and out and was able to interface with various departments in order to achieve his goal in promoting records," he says.

"Harold was another one," Tyrell says. "He was much of his responsibility was in promotion, he had the ability to work synergistically with other departments, while remaining clear in his objectives."

## Top Gospel Albums™

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by



WEEK	LAST WEEK	WEEK ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	8	1	<b>SOUNTRACK</b> A&M 51851	THE PREACHER'S WIFE
2	3	2	<b>KIRK FRANKLIN AND THE FAMILY</b> • GOSPEL RECORD 72137	WHY'DA LOOIN' 4
3	12	3	<b>BEBE &amp; CECI WINANS</b> SPANISH FOR 270458R	GREATEST HITS
4	12	4	<b>ANGIQUET</b> WORD 478204EPK	UNDER THE INFLUENCE
5	34	5	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4322	THE SPIRIT OF DAVID
6	8	6	<b>DONNIE MCLUKKIN</b> WARNER ALLIANCE 16297	CONVICT MCLUKKIN
7	29	7	<b>YOLANDA ADAMS</b> TRIBUTE 135804GEM	YOLANDA LIVE IN WASHINGTON
8	28	8	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 1015	ADORATION: LIVE IN ATLANTA
9	9	9	<b>GEORGI MASS CHOIR</b> SAVOY 7123MALACO	GREATEST HITS
10	67	10	<b>CECI WINANS</b> SPANISH FOR 5141	ALONE IN HIS PRESENCE
11	35	11	<b>MISSISSIPPI MASS CHOIR</b> MALACO 427	I'LL SEE YOU IN THE RAPTURE
12	6	12	<b>MIGHTY LOLOWS OF JEFF</b> INTERSOUND 9226	LIVE IN CHICAGO
13	16	13	<b>V.L.R. MUSIC &amp; ARTS SENIOR MASS CHOIR</b> VERITY 43044	STAND!
14	32	14	<b>RON WINANS PRESENTS FAMILY &amp; FRIENDS</b> BELAH 3320	FAMILY AND FRIENDS IV
15	10	15	<b>THE FLORIDA A&amp;M UNIVERSITY GOSPEL CHOIR</b> A&M 51851	THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
16	11	16	<b>HELEN BAYLOR</b> WORD 478204EPK	LOVE BROUGHT ME BACK
17	84	17	<b>ANGIQUET</b> WORD 478204EPK	THE CALL
18	29	18	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	THE INNER COURT
19	4	19	<b>EDDIE JAMES &amp; THE PHOENIX MASS CHOIR</b> FRED WINE 92212INTERSD	GRACE
20	14	20	<b>COMMISSIONED</b> BENSON 4184	IRREPLACEABLE LOVE
21	23	21	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> CRYSTAL ROSE 20126STARSONG	WORKED IT OUT
22	RE-ENTRY	22	<b>BROOKERIDGE KICK</b> 2008 B&B 107	TOMMY FORD PRESENTS: BROOKERIDGE KICK ALIVE ALIVE
23	13	23	<b>WAKO NEO BUTLER</b> SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
24	31	24	<b>WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO</b> CGI 161203	GROWING UP
25	27	25	<b>YOLANDA ADAMS</b> TRIBUTE 135804GEM	MORE THAN A MELODY
26	40	26	<b>VARIOUS ARTISTS</b> BENSON 427	SHAKIN' THE HOUSE...LIVE IN L.A.
27	33	27	<b>INNER CITY</b> TSCOW 161216CGI	HEAVEN
28	29	28	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> BENSON 4169	LIVE IN NEW YORK BY ANY MEANS...
29	NEW+	29	<b>LOS ANGELES VOICES OF WAITS</b> HOLYWELLER 4221	POWER
30	36	30	<b>STEVE MIDGOTON &amp; UNITY &amp; PRAISE</b> PRAISE 775022101	PRaises FROM THE SOUL
31	RE-ENTRY	31	<b>REV. CLAY EVANS</b> HEER 3995	I'VE GOT A TESTIMONY
32	RE-ENTRY	32	<b>DOROTHY NORWOOD</b> MALACO 4476	SHAKE THE DEVIL OFF
33	37	33	<b>COLORADO MASS CHOIR</b> BENSON 4365	WATCH GOD MOVE
34	34	34	<b>VARIOUS ARTISTS</b> CGI 161090	GOSPELS GREATEST HITS
35	RE-ENTRY	35	<b>LASHUN FACE</b> SAVOY 11831	A WEALTHY PLACE
36	RE-ENTRY	36	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46008	LIVE AT AZUSA
37	21	37	<b>SPECIAL GIFT</b> CRYSTAL ROSE 20126STARSONG	SET TIME
38	39	38	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 514505STARSONG	BIBLE STORIES
39	RE-ENTRY	39	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 5023	THE BROTHERS DREAM...ALIVE
40	32	40	<b>DARYL COLEY</b> BEYOND THE VEIL I LIVE AT THE ROBBY JONES CORP. EXPLOSION	

\*Reissues with the greatest sales gain 25% week. \*\*Recurring reissue. Rank 10 America certification for sales of 500,000 units. ARIA certification for sales of 1 million units with each additional rank indicated by a number following the symbol. All albums available on compact disc. \*Reissues indicated by "RE-ENTRY". \*\*Reissues and/or current releases. © 1997, SoundScan Communications.

## LATIN NOTAS

(Continued from page 38)

**BOI BUM PLATING:** December's unlikely—yet—platinum awardee in Argentina is "Fiesta De Boi Bumba," by Brazil's Carrapicho. Even more unlikely is that another Brazilian act, Polygram Brazil's Gera Samba, notched a gold record for "E O Teban."

Following is the list of December certifications by CAPIF:

**PLATINUM**  
"Fiesta De Boi Bumba," Carrapicho (BMG).  
**GOLD**  
"Desprezado Por Mi Partes," La Renga (Poly-

Gram).

"Los Canso Que Vives," Laura Pausani (Warner).

"Hasta Luego," Los Rodriguez (Warner).

"Into The Light," Phil Collins (Warner).

"E O Teban," Gera Samba (PolyGram).

"Alma Constanza La Fiesta," La Muna Jimenez (BMG).

"Fiesta Inevitable," La Barra (Sony).

Assistance in preparing this column

was provided by Evar Pasion in São

Paulo, Brazil, and Ravino Burr in São

Antonio, Texas.



by Lisa Collins

**T**HE GRAPEVINE IS ABUZZ with word of New York-based Zomba Entertainment Group's purchase of Nashville-based Benson Music Group, a move that would make Zomba and its gospel arm, Verity Records, major players in the gospel marketplace.

"It's exactly the positioning we want," reports James "Jazzy" Jordan, VP of marketing for Verity/Jive Records. "We have made an offer, and it has been accepted. We are working out the final details, and it should be finalized by the end of the month."

"We want everyone to know that we're very serious about having and delivering great gospel music," adds Jordan. "There are some great artists on [Benson]. (Benson's powerhouse roster includes Fred Hammond & Radical For Christ, Hezekiah Walker & the Love Fellowship Crusade Choir, Commissioned, Albertina Walker, and Yolanda Adams.) Meanwhile, as executives work to iron out the final details, a working structure is being determined. An official statement is expected to follow."

**O**N A ROLL: Malaco couldn't be more excited about the recent successes of Dorothy Norwood, whose 1995 release, "Shake The Devil Off," sold more than 89,000 units, according to the label. "Dorothy is on a roll not only as an artist, but as a producer," reports Jerry

Mannery, who heads the label's gospel division and is in the midst of prepping Norwood's latest album for release in March. Guest vocalists featured on the live project include Albertina Walker, James Moore, and Willie Neal Johnson.

Also on a roll is Hezekiah Walker, whose newest project, "Live In London" (with the Love Fellowship Crusade Choir), will be released March 11 (see story, page 12). Early word is that the record is Walker's best thus far. Of course, Walker's also quite proud of his Brooklyn, N.Y.-based Love Fellowship church choir, whose first album is slated for release in March, under his production deal with the label. However, Walker will have to decide on a name change for the church ensemble, what with the names of his recording church and church choir being so much alike. And if that—in addition to his pastoral duties at his Brooklyn church—weren't enough, Walker is singing on the title track of rapper Puff Daddy's upcoming project, titled "Thank You."

**BRIEFLY:** Daryl Coley is going back home to Oakland, Calif., to record his next live project. The recording is set to take place Feb. 22, and while the label's not giving any specifics, some very special guests are expected... Finally, Tramine Hawkins recently completed a stint co-starring in a Detroit stage production of "Black Nativity" and is being featured in a BBC gospel special that is set to air on cable in the U.S. Feb. 5. Dismissed with the sales of her 1984 release, "To A Higher Place," Hawkins has since left Columbia Records and is not under contract. Manager Lee Magid reports that they are in negotiations with several labels and that a deal is likely to be forthcoming.

## CELEBRATE BLACK HISTORY MONTH

with "LET'S GO TO CHURCH" from the  
National Baptist Convention Mass Choir

The National Baptist  
Convention  
celebrates their  
116<sup>th</sup> Anniversary

with their debut  
release featuring  
traditional choir music  
and some of gospel  
music's finest soloists.



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RECORDS

# Studio Action

ARTISTS & MUSIC

## Ensoniq To Debut Paris System 128-Track Workstation Costs Less Than \$3,000

■ BY PAUL VERNA

Raising the stakes in the world of competitive digital audio workstations, Ensoniq Digital Systems plans to introduce Paris, a 128-track, 24-bit system that offers state-of-the-art audio recording and mixing at an unprecedented starting price of less than \$3,000.

The Paris package comprises the Control 16 module, a 16-fader control surface that allows users to access all parameters of the Paris system; the EDS-1000 card, a PCI slot that manages all the audio inputs and outputs and provides processing power to Paris; and a line of audio plug-in boxes that includes the Interface 2, Interface 42, and Interface WIC modules.

The system includes the Control 16, one EDS-1000 card, a cross-platform CD-ROM loaded with software needed to drive the system, and the Interface 422—a single-track-unit enclosure with four independent pairs of audio inputs and outputs and stereo digital inputs and outputs. Further add-ons will be available at prices yet to be determined when Paris begins shipping this spring, according to Ensoniq representatives.

The Control 16 features 16 channel faders; a master stereo fader; rotary controls for EQ, auxiliary sends, pan-

ning, and control-room monitor level; a high-resolution jog wheel that allows precise editing; transport control buttons, including auto locate functions; a name/skip; and mute/solo buttons.

"This is the first major pro audio offering from Ensoniq," says Ensoniq product leader John Senior. "And we've formed Ensoniq Digital Systems as an umbrella for that effort, which is computer-centric pro audio equipment."

Senior envisions Paris as a lower-priced alternative to such digital recording/editing systems as Digimix, a computer-based Pro Tools system. "From a features-set standpoint, it's clear that we're Pro Tools competitors," he says. "From an economics standpoint, we're substantially less expensive. That dimension of competition

might be someone who's considering dedicated hardware—i.e., a couple of [Alesis] Adatts and a mixer—and we are very cost-competitive with that approach. If you are looking for a solution to digital recording, our solution, combined with a reasonably priced computer, is a very competitive alternative to two Adatts, a mixer, a DAT machine, and a rack of effects."

Paris is the result of a joint development program between Ensoniq and Baltimore-based Intelligent Devices, which developed the award-winning AD-1 Pro Audio Analyzer, the new iQ Intelligent Equalizer, the SES Speech Extraction System, and other computer-based audio applications for the pro market.

In addition to its 128-track capacity, Paris offers built-in digital processing options like reverb and compression, four-band parametric EQ on every channel, MIDI compatibility, automation, and a plug-in architecture that allows third-party developers to design software applications for it. Furthermore, the system can interface digitally with all leading formats—including AES/EBU, SPDIF, Tascam, and ADAT—and accept SMPTE timecode.

"We have an interface to Adatt and (Continued on next page)



**Heal Caesar.** Evangelist Shirley Caesar and Bishop TD Jakes worked at Integrity Music Studios in Mobile, Ala., on vocal sessions for Jakes' "Woman, Thou Art Loosed"—Songs Of Healing And Restoration project. Shown standing, from left, are creative producer Michael Mack, video director Dale Hill, integrity VP of video Chris Long, Caesar, and integrity senior manager of production Steven Tyrell. Seated, from left, are Jakes, producer Steven Ford, and co-producer Marcus Wade.

## newsline...

**THE EMI GROUP** has taken out a \$20 million lease to finance the acquisition of CD-manufacturing equipment for its Jacksonville, Ill., plant, according to a joint statement from EMI and Sumitomo Bank Leasing and Finance Inc., which structured the deal.

**SONIC SOLUTIONS'** SonicStudio recording/editing system was put to the real test last night by Grammy-winning band Asleep At The Wheel, which recorded dates in Las Vegas Dec. 6 and 7 directly to a SonicStudio workstation. The sessions—which are planned to be released as a live album on a Sony Music label—were recorded by Bimeaux, Asleep At The Wheel leader Ray Benson's Austin, Texas-based production company.

**NIMBUS' 3-D ID HOLOGRAM** CD-printing process was recognized by the National Academy of Recording Arts and Sciences with an album package Grammy nomination for Marshall Crenshaw's Razor & Tie album "Miracle Of Science." A statement from Razor & Tie says that the album "marked the first time in the U.S. that CD artwork has been specifically commissioned for use with 3-D holographic technology to showcase a compact disc. The unique concept includes an outer package with a front cover which allows [designer Stefan] Sagmeister's holographic design on the disc to be visible from the outside."

**BRIEFLY:** Digital audio and video network specialist EdNet and video teleconferencing provider PictureTel Corp. have reached an agreement to offer video conferencing services to EdNet's entertainment industry clientele... Scott Bartlett, VP of the Custom Entertainment Group at Sony Disc Manufacturing, has been elected VP and member of the executive committee at the International Recording Media Assn. (ITRA)... Photo Technologies, known for the Space Digital Disk Recorder, has gone online. The company's World Wide Web site is <http://www.picturetel.com>. Space caters to post-production and broadcast clients. The company has also named Dan Cole VP of marketing and business development. He was VP of systems marketing for Sony Electronics... Los Angeles-based studio acoustics/architecture firm Studio 440 is now on the Web at <http://www.studio440.com>.

## AUDIO TRACK

### NEW YORK

**AT BEAR TRACKS** in Suffern, N.Y., Johnny Ogar tracked a GRP album with band member Jay Beckenstein producing, Doug Oberkircher engineering, and Kristen Koerner assisting. Also at Bear Tracks, Nenad Beach tracked a self-produced NBM Productions project with engineer John Holbrook and assistant Rick Pohorizny.

### LOS ANGELES

**SKIP SAYLOR** hosted metal legend Ozzy Osbourne, who mixed an Epic Records project with producer Mark Hudson, engineer Adam Kasper, and assistant Rod Michael. Death Row act Six Feet Deep tracked and mixed a set with producer Doug Chestnut, engineer Chris Roberts, and assistant Jason Maza. Quest Records artists Tishina Arnold and Tisha Campbell

worked on their upcoming album with producer Ralph Hawkins and engineer Maza; EMI Music Publishing songwriter Debra Cox tracked and mixed a single with producer G Man, engineer A.J., and assistants Michaels and Lacerata Brown.

At Screem Studios in Studio City, Chaka Khan worked on her contribution to a Joni Mitchell tribute album with producer Larry Klein and engineer Tony Phillips. Also at Screem, Elektra artist Nanci Griffith mixed an upcoming album with producer/engineer Don Gehman. Doug Trantow assisted on both projects... At Screem Studios in Laguna Beach, Lee Rocker of Stray Cats fame recorded and mixed three songs with engineer Mike Hatcher; Missiles Of October put finishing touches on an upcoming album with engineer/producers Michael Douglas and Alex Reed; Marcellite Block overdubbed and mixed a live

album with Calvin Rhone producing and Hatcher engineering; DealWright overdubbed an Award Records project with producer/engineer Hatcher; and Gina Quintero worked with producer/engineer Mark DiLorenzo.

### NASHVILLE

**AT THE MUSIC MILL**, Sherrie Austin worked on an Arista project with producers Ed Seay and Will Rambeaux and engineer Dean Jamison. Shana Petroy overdubbed for a Sony Music project with Paul Worley and Alex Torrez producing and Tony Castle engineering; and Johnny Paycheck and B.J. Thomas tracked and overdubbed for Lemon Square Productions with producers Bart Barton and Brian Fisher and engineers Marty Williams and Chris Rome... At The Castle, the Thompson Brothers Band is tracking and overdubbing with producer Bill Lloyd (of Foster & Lloyd) and engineering by Mike Purcell and Rod Feaster, assisted by Dennis Cronin and Paula Montano.

(Continued on next page)

## SUBMISSIONS GUIDELINES

Following are guidelines for submissions of photographs, Audio Track entries, and other material to Billboard's Studio Action section.

Photos must be accompanied by a caption that clearly identifies all individuals shown, listing complete names, titles, affiliations, and all other relevant information. Furthermore, photos must include the name of the studio where the session took place and the label for which the project was recorded (where applicable).

Photos may be submitted in any

format, but black and white prints are preferred. Billboard does not return photos unless a prior arrangement has been made to do so.

Material for Audio Track must include name and location of the studio; names of artist, producer, engineer, assistant engineer, and other personnel relevant to the recording session; name of label; and equipment highlights of the studio in question. Please E-mail or fax material to the numbers listed at the end of the column (see page 42).

## FOR THE RECORD

A caption in the Jan. 11 issue misstated Matt Wallace's role in the recording of Chantel Kreviazuk's debut album for Columbia Records. Wallace is a producer on the project, along with Peter Asher. In addition, Wallace engineered and mixed the album.



**Maximum Ampage.** Los Angeles hard rock quintet Ampage worked on its debut album at Cherkas Studios in Hollywood, Calif., with producer Duane Baron (Gryz Corbourn, Motorhead, Heart). Shown, from left, are lead guitarist Louren Molinare, rhythm guitarist Jason Carroll, Barron, lead vocalist/bassist Mark Mason, and engineer Jeff Clavett. The album, "Iron Horse," was released on Los Angeles-based Higher Source Records, distributed by Navarre Corp.

### ENSONIQ TO DEBUT PARIS SYSTEM

(Continued from preceding page)

Tascam digital, and we are also file compatible with previous formats such as Sound Designer, so you'll be able to bring projects into this environment for editing from a variety of sources," says Senior.

Capable of receiving and outputting 24 bits of digital audio, the Paris system functions at selectable sampling rates of 44.1 kilohertz or 48 kHz.

Besides serving as a stand-alone hard-disk recording system, Paris is designed to provide advanced editing features for sound assembly and mastering. "That's the strength of Intelligent Devices' experience with digital audio workstations," says Senior. "The [Paris] editor is very full featured and very fast. It's intended to be compatible with music, post-production, and all professional applications for digital audio."

The Paris system allows the user to access audio tracks in clusters of 16 at a time using a system of "transparent submixing," according to Senior. He says, "There are eight 16-channel submixes, and you can work on a 16-channel submix at any given time. That submix is always computed in real time, and when you move to the next submix, the system handles an invisible two-track image of the one you've already done and plays it back along with the new one."

Senior adds, "The idea is you start out with a package with the same features as the maximum, but the real-time power and the [input/output] power and the effects power is scalable based on your investment. You learn

the same paradigm and the same set of results regardless of where you enter."

Senior says initial response to the unit—unveiled at the recent National Assn. of Music Merchants convention

### AUDIO TRACK

(Continued from preceding page)

At Masterfones, Megadeth hired a Capitol project with producer Dan Huff, engineer Jeff Bolding, and assistant Mark Hagen; Blake & Brian mixed for Carh Records with producer Chuck Howard, engineer Casaba Petocz, and assistants David Hall and John Thomas; and Jack Ingram mixed for Rising Tide with producer Emory Gordy Jr., engineer Steve Marcantonio, and assistant Thomas.

### OTHER LOCATIONS

**T**HE BEE GEES finished mixing tracks from their forthcoming reunion album with producer Hugh Padgham at Criteria Recording Studios in Miami. Padgham worked with engineers John Merchant and Chris Carroll.

At Different Fur Recording in San Francisco, Jeffrey Mandel self-produced a set for Electric Slave Productions with engineer Steve Savage and assistant Adam Munoz; Rinde Eckert mixed for City of Tribes with producer Lee Townsend, engineer Judy Clapp, and assistant Mark Slagle; Katherine Chase mixed for Marquee Music with producer Jeffrey Wood, engineer Munoz, and assistant Anne Ma-

in Anaheim, Calif.—has been extremely positive, with third-party developers riffing the Ensoniq booth.

"People have been saying to us the vision," he says. "They see this as a

ria Scott; and bluesman Tommy Castro mixed for Blind Pig with producer/engineer Jim Gaines and assistant Man... Garth Michael returns to a staff engineering spot at Sheffield Audio-Video Productions in Phoenix, Md.

At Federales Studio in Austin, Texas, Justice Records president Randall Ramall produced *Sop Pop* at Supersuckers with engineer Larry Greenhill, and new Justice signing Carolyn Wonderland & The Imperial Monkeys with engineer Peter Denenberg and assistant Greenhill. At the neighboring Arlyn Studios, Epic Records duo Indigo Girls worked on a self-produced project with engineer Dave Leonard and assistant Mark Frigger; Marcia Ball worked on a Rounder Records album with producers Derek O'Brien and Mark Kazemoff and engineer Stuart Sullivan; and Texas John Brown worked on an Antone's Records session with producer O'Brien and engineer Sullivan.

Please send material for *Audio Track* to Paul Varra, *Pro Audio/Technology Editor*, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVarra@billboardgroup.com.

# Marian Anderson Recalled: Riffing With Philip Glass

**S**ALUTE: Nimbus' Prima Voce label is marking Black History Month in February with the release of "Marian Anderson: Oratorios And Spirituals." The disc includes selections from cantatas and oratorios of Bach and Handel, plus 11 spirituals recorded by the renowned American contralto between 1906 and 1946. Anderson came to national attention in 1939, when the Daughters of the America Revolution (DAR) refused to let her sing at Carnegie Hall in Washington, D.C.; Eleanor Roosevelt resigned from the DAR in protest, and Anderson was invited to sing at the Lincoln Memorial. In 1955, she became the first black artist to perform at the Metropolitan Opera.

The Jan. 7 release also coincides with Anderson's centennial, which will be celebrated with a Carnegie Hall gala Feb. 27. Sylvia McNair, Jessye Norman, Florence Quivar, Derya Graves, André Raphael Smith, James DePriest, and Isaac Stern are scheduled performers. Carnegie Hall has also mounted a retrospective exhibit on Anderson's life and 70-year career and will sponsor a professional development workshop for teachers, "The Life And Music Of Marian Anderson," Feb. 22.

**COMPUTER SALES:** David Finkel, cellist of the Emerson String Quartet, and pianist Wu Han have launched ArtLied, a new CD label. The recordings will be sold on the World Wide web site ([www.artlied.com](http://www.artlied.com)), which also provides background information on the recordings and artists. The label's first CD, with music for cello and piano, includes Origo's Sonata in A minor; Schumann's Adagio and Allegro, Op. 70; and Chopin's Sonata in G minor. The disc is available with the purchase of the January 1997 BBC Music Magazine. It will be sold on the Web site in the future.

Two new recordings will be available through the Web site beginning Saturday (1). One features sonatas of Frank and Strauss; the other has Tchaikovsky's piano trio and Kodá-

ly's duo for violin and cello. The recordings were made in New York-area churches and at the American Academy of Arts and Letters. The sound engineer, Da-Hong Seotso, is also a violinist. Finkel and Han, who are married to each other, make their Street Y March 1.

**MAKE YOUR OWN:** Philip Glass has created and recorded music for Riff, a music show on the Microsoft Network that allows participants to improvise their own variations on music by well-known musicians.

**G**HOPIN IN THE HEARTLAND: Radio station KXTR Kansas City, Mo., got an enthusiastic response to its weeklong promotion offering tickets to Emanuel Ax's performance of Chopin's second piano concerto with the Kansas City Symphony in January. The station gave away 12 pairs of tickets, and a grand prize of tickets and dinner with the pianist after the performance. The winner brought along her 10-year-old piano student son. KXTR PD Don Crowley plans more such events.

**H**ONEST DEAL: Allegro Corp. has signed a distribution agreement with the Nashville-based independent label Honest Entertainment for the classical, jazz, and world music titles of Honest/LINN Records in the U.S. and Canada. The Scottish label LINN Records focuses on early music. Its first release under the new distribution agreement will be Musica Da Camera, directed by Robert King, performing Albini's Adagio for Organ and Strings, along with Pachelbel's ubiquitous canon.

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# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 25, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Tina Turner/ David Foster (A&M)	DON'T LET GO (LOVE) En Vogue (EastWest/EEG)	NOBODY KNOWS Kerli Sharp (Capitol)	DON'T SPEAK No Doubt Matthew Wilder (Trauma/Interscope)	BLOW UP THE DUT- SIDE WORLD Soundgarden/ Soundgarden (A&M)
RECORDING (STUDIOS) Engineer(s)	CHARMAYER STUDIOS (Los Angeles, CA) Polpe Egidio	DOPLER RECORDING THE RECORD PLANT Albany, Ga./Los Angeles, CA Blair Kamin Neal H. Pogue	EMERALD STUDIOS (Nashville, TN) Ed Seay	GRANDMASTER RECORDERS (Hollywood, CA) Paul Kaffer	STUDIO LITHO/BAD ANIMALS (Seattle, WA) Adam Kasper
RECORDING (CONSOLES)	SSL 4000	SSL 4000E/ SSL 4000G/4080G+	SSL 4064E	Neve 8028	Custom API SSL 4064G+ Ultramax
RECORDING(S)	Sony 3348	Otari MTR 90/ Studer A800	Sony PCM 3348	Studer A827	Studer 800/827
MASTER TAPE	Ampex 467	Ampex 499/ 3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN (STUDIOS) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Nick Gussardi	THE RECORD PLANT (Los Angeles, CA) Neal H. Pogue	SCHNEE STUDIOS (Hollywood, CA) Bill Schnee	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	BAD ANIMALS (Seattle, WA) Adam Kasper
CONSOLES	SSL 4000G with AT&T Disq Digital Mixer Core	SSL 4000G/4080G+	Schnee Custom Made	Custom	SSL 4064G + Ultramax
RECORDING(S)	Sony 3348	Studer A800	MCI JH24	Stephens 8218	Ampex ATR 100
MASTER TAPE	Ampex 467	3M 996	Scotch 996	3M 996	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Butts	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Voeglin	AAM Olive Collins
CD CASSETTE MANUFACTURER	BMG	WEA	PDH/MT	UNI	PDH/MT

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## Zomba Holds Its Own As Int'l Player

### Co. Plays To Its Strengths In Face Of Competition

BY NIGEL HUNTER

LONDON—Competing with the big boys holds no horrors for Zomba Music Publishing. He asserts that a mixture of aggressiveness, entrepreneurial ability, an uncomplicated chain of command, and the ability to make swift decisions has kept Zomba high profile and profitable as an international player.

"Margins have been reduced,"

Howard says, "and it's as competitive as ever. The giant conglomerates will always be there, and you have to learn to deal with that fact. One of our strengths is the internal synergy between the Zomba companies."

"We have offices in New York, Los Angeles, and Nashville," he continues. "There's an office in Holland, the Far East, and several library offices around the world. We have a presence in all the major territories, and this is another way of competing with the multinational conglomerates. We are subpublished in several territories by BMG Music Publishing. It's a strategic alliance with a healthy dialog and we treat our catalogs and our requests with the utmost respect."

Howard began his publishing career with two years at Chrysalis Music before joining Zomba five years ago. He defines Zomba's policy as seeking a broad repertoire base, with A&R executives who are trained in business skills as well as being able to spot talent and opportunities at an early stage.

"We're continually head to head with the majors in finding and signing talent," Howard says. "We're competing with several majors for the publishing on the Virgin act Duff Punk, and we won. A lot of conglomerates are busy with markets share, but we're not. Our concern is profitability."

"We like to make our deals as competitive as possible, and writers who are interested in other areas rather than just publishing are more attractive," he says. "We're confident that we can exploit their work better. There's a reassuring stability about the key executives at Zomba. The average length of service is 10 years, and that's good for writers and artists signing to the company. Where the majors are concerned, it's a question of how long they've been in with his team and (having) proved himself three years to prove themselves before the next upheaval."

Howard's assessments of this executive stability, combined with a facility for quick decisions and a positive presence in major world markets, appeals to independently minded companies as well as individuals. He cites the case of Grever Music of Mexico as an example; it's an entry for Zomba into the increasingly important Latin music market.

"Frequent contact with Zomba personnel around the world helps secure new acts," he says. "Martin Dodd in Holland identified and signed the Rednex with no hesitation or second-guessing

from other Zomba colleagues, and consequently we were able to work their 'Cotton Eye Joe' in every major territory."

Howard sees the coming proliferation of digital TV channels as ultimately profitable for publishers. "There will be an initial charade—with broadcasters not wanting to pay more than a minimal sum for music usage, arguments, and standstills—and then it will all be sorted out by the collection societies."

"We deal with a lot of broadcasters and find that all of them respect copyright principles and are prepared to pay a fair sum for what they use. Nevertheless, some producers leave the music budget till last in their plans and then try and cut a corner on the costs."

Zomba administers the music publishing interests of the U.K.'s Channel 4 and will be doing the same for the nascent Channel 5, due on the air this

spring. It has similar links with three regional TV stations in the U.K. and with "Carmag and the 'Wallace and Gromit' company" and MCA Music's Transworld International sports-broadcasting enterprise. Howard values the Channel 4 connection in particular, because the company is now the major music producer in the U.K.

The Zomba Group also encompasses record labels (Jive, Silverstone, Verity, and Internal Affairs); Battery Recording Studios (six in London, four in New York, two in Nashville, and one in Chicago); Dreamshire and Hilton Sound pro audio equipment rentals; Zomba Management (representing recording producers of the caliber of Robert "Mutt" Lange, Stephen Lipson, Mike Peden, and Simon Emsley); library music (including the Chappell, Bryton, Firstcom, and Southern Music International catalogs); and the Windsong/Prism Group, comprising record labels, distribution, and export/import.

## Royalty-Tracking Software Used For Marley Product

BY STEVE TRAIMAN

NEW YORK—Bob Marley continues to expand his legacy through his music, his progeny, and the latter's global reggae chart activity. Equally important is a rapidly growing multimedia-dollary marketing and licensing program for his titles, with music royalties tracked by a Trademark Wizard computer software program.

On Billboard's year-end Top Reggae Artists list, Bob Marley & The Wailers were No. 3, and Marley himself had the No. 6 slot, with three charted albums. "We did really well," says Truitt. "We were No. 3 on the Top Reggae Albums list, while Marley's 'Soul Almighty'—The Formative Years Vol. 1" took the No. 9 spot.

New York City-based Tuff Gong International, the recently established U.S. arm of Cedella Marley's Tuff Gong label and video company in Kingston, Jamaica, is thriving. There have been sold-out tours, video productions, well-received releases from Marley Marley tours and singer Vyad, and releases from Junior Gong and Julian Marley, the newest members of the Marley clan to bust out (Billboard, Dec. 28, 1990).

Marley's activity has dramatically expanded the [music] licensing demands for all types of Marley-related merchandise," says Stephanie Levine, licensing director for Bob Marley Music, which was set up by Marley estate to handle this activity. "We now have more than 60 licenses around the world for everything from the Marley brand to calendars and collectors' cards."

With a growing number of licenses and an urgent need to keep track of them, Levine contacted Bob Marley Music's VP of business development, Mark Wizard, which was developed several years ago by Licensing Software International (LSI) in Lincoln, Neb. While it was being pitched to a

number of smaller music publishers and independent labels at the 1995 Licensing Expo in New York, she saw it as a potentially useful royalty tracking tool.

After all, in any information regarding the license is input, the software allows the manager to use of the data in various ways.

This includes creating a much-needed contract summary and various reports, including both a domestic license and foreign license document. These are further broken out for current license only or current and expiring licenses. Also included in the program are "infringer" reports, with a choice for either domestic or international.

This enables us to keep current on contract renewals and print out an updated license list in an instant," Levine says. "Not only does this permit us to act as a one-department licensor, but also as a contract management paralegal department. We can issue tracking and licensing summaries and generate contracts and linked correspondence."

While noting that Bob Marley Music has its own in-house royalty department, which is also looking at aspects of the LSI Wizard for its own use, Levine says that the licensing department inputs its own royalties and maintains its own system. Royalty payments are posted each quarter, with the information used to create other reports. These include a trademark licensing summary on year-to-date revenue for each licensee, covering the period from the end of the year to the end of the revenue reports' date.

At last June's Licensing '96 expo at the Jarvis Convention Center in Las Vegas, Levine contacted Bob Marley Music's VP of business development, Mark Wizard, which was developed several years ago by Licensing Software International (LSI) in Lincoln, Neb. While it was being pitched to a

## OWN CREDITS

THE HOT 100  
UN-BREAK MY HEART • Diane Warren • Restegonos/ASCAP  
NOBODY KNOWS • Debbie Gibson • Polygram  
LONGITUDE/DM, D'jongsom/BMI, EMI Blackwood/BMI  
I BELIEVE I CAN FLY (FROM "SPACE JAM") • R. Kelly • Zomba/BMI, R. Kelly/BMI  
HOT RAP SINGLES  
CAN'T NOBODY HOLD ME DOWN • Sean "P. Diddy" Combs, S. Jordan, Carlos Broady, Nasirum Myrick, M. White • Restegonos/BMI, Polygram  
COMB/ASCAP, EMI/ASCAP, Jive/ASCAP, Jive/ASCAP, NASH/ASCAP, M. White/ASCAP  
HOT LATIN TRACKS  
ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fononmusic/SESAC

## New Hall Of Famers Named; peermusic's New Taiwan Office

HALL OF FAMERS: The Songwriters Hall of Fame will induct five new members when its 28th annual dinner takes place June 10 in New York. The inductees, and their respective categories, are: Mitchell, international; Phil Spector, national, group; pre-1955; Harlan Howard, national, group, pre-1955; and Ernesto Lecuona, national, group, pre-1955. Lecuona and Kennedy were tied in the voting by the members of the society.

PEERMUSIC TAIWAN: Peermusic has set up an office, called peermusic Taiwan, in the Pacific Rim, making it the 26th territory in which the publisher has its own representation. The company will be managed by Leslie Chang, who comes on board from a senior position at Taiwan's Rock Records, where he was associated with such successful acts as Leslie Chang, Winnie Hsin, and Karen Mok.

He reports to Elsie Lau, who is in charge of peermusic's operation in the Asia-Pacific "... In another development, peermusic has established a Rock-en-Espanol section for its Internet site (www.peermusic.com). Currently, it is featuring the latest recordings by Jagarets, Pobia, La Lupita, Maria Fatai, Oriza, Pastilla, and Lili de Helio.

CEPHA'S GLOBAL TIES: Cepha Music and Publishing, the Los Angeles-based company formed in the late '80s, has negotiated for its international subsidizing deal with U.K.-based old-line music publisher Canam-Connolly & Co. Ltd. Along with Tide Records, Cepha was responsible for R&B artist Larry Bright, whose '60s songs "Natural Born Lover," "Twinkle Lee," and "Mojito Workout" were successes. Bright is the star of the year's Bright's Greatest Hits—Vol. 1, set for release early this year.

According to Cepha VP of marketing Ken Jenkins, Cepha is accepting and reviewing new material for publishing both domestically and internationally. Cepha also nego-

tiates the rights of artists' music for use in film and TV.

STILL A TREASURE: "Once Upon A Mattress," the 1959 Mary Rodgers and Marshall Barer musical that has been revived on Broadway, is finally remembered as Carol Burnett's claim to come fame. Lot critics, who hated the score in bland terms or treated it with indifference.

To us, that's strange. In just two of many examples, there is a slowness in the number," "In A Little White," and a robust "place" song, "Normandy," that remain as fresh and inventive as ever.

Words & Music

by Ivo Lichtman

Gratiously, we'll soon get this all on disc. RCA Victor releases the cast album. Until that comes along, the original-cast disc on MCA makes the point very well.

RITTOR VIDS VIA WARNER: Warner Bros. Publications is now the exclusive distributor of Rittor Music's line of music instruction cassettes for all territories outside Japan, where Rittor is based. The music print giant also owns or distributes such other video instruction titles as DCL, REH, and Warnerworld. The initial release under the new deal includes John Myung's "Progressive Bass Concepts," Mike Portnoy's "Progressive Drum Concepts," and "The Essential Marty Friedman."

PRINT ON FRINT: The following are the best selling titles from Cherry Lane Music:  
1. Metallica, "Load."  
2. Bush, "Sixteen Stone."  
3. Simon & Garfunkel, "Down On The Upside."  
4. Dave Matthews Band, "Crash."  
5. Sepultura, "Roots."

# ATIN MUSIC

QUARTERLY

**W**ith this issue, Billboard launches its series of Latin Music Quarterlies, as part of our ongoing effort to provide the most complete coverage of news and trends in the recording industry of Latin America. Each of the four Quarterlies will contain not only in-depth articles that examine the business aspects of the Latin American recording industry, but also timely information concerning the area's artists and their music. We hope this magazine-within-a-magazine will become a valuable asset to our readers who wish to acquaint themselves better with one of the fastest-growing music markets in the world.

—John Lannert, *Latin America/Caribbean Bureau Chief*

## PIRACY UPDATE: Is Progress Being Made?

**Answer:** Yes. But can holograms and aggressive trade-campaigns keep the beast at bay without Latin government participation?

BY JOHN LANNERT

**I**n the past decade, there has been no element of the record industry in Latin America that has caused more concern and consternation than record piracy.

According to industry observers, the annual bite that counterfeiters take out of the legitimate record business in Latin America amounts to \$800 million to \$1 billion. Illegal cassette sales account for the lion's share of the booty raked in by increasingly well-financed and well-managed pirates.

Worse still, say knowledgeable sources in the business, is that if these pirate operators are not shut down—or at least contained—the industry could be hit with pirate CDs.

That dreaded development would sound the death knell of the Latin music industry, concur the area's top executives.

Help seems to be on the way, however.

In the past year, a Miami-based Latin American regional trade association called FLEJO has set up anti-piracy outfits in nearly every Latin American country to more closely monitor anti-piracy activity, as well as enlist the support of the national governments with anti-piracy initiatives.

So far, says FLEJO executive president, Gabriel Abaroa, the anti-piracy groups have conducted 110 raids, which have netted 4.5 million cassettes. "I believe the campaign is working," declares Abaroa, "because sales of legal cassettes did not fall this year, and they should have, because people have less buying power, and we have many more street vendors selling counterfeit cassettes."

Indeed, in Argentina, perhaps the country with the most ambulantes, or street vendors, the 13 million units of legal cassettes sold in the first half of 1996 matched the total sold

in the same period one year earlier.

In addition, FLEJO has initiated a hologram campaign that will help identify illegitimate product in the marketplace.

### GETTING GOVERNMENT INTO THE GAME

Their anti-piracy efforts notwithstanding, Abaroa and Latin America's industry players agree that piracy cannot be stamped out or arrested without the backing of Latin American countries.

"What we are trying to do," says Abaroa, "is to convince the [Latin] governments that they have to pitch in and help us. What frustrates me most is that, in three or four years, we have not found a willingness on the part of the governments to fight piracy."

Why are Latin American governments reluctant to actively take part in anti-piracy thrusts? One reason given by industry insiders is that Latin governments fear if they deprive ambulantes who are selling illegal cassettes the opportunity to hawk their wares, there would be social unrest.

Another more sinister answer may be that individuals inside these governments may be involved with pirate operations, many of which are suspected of having ties to drug cartels.

While Jay Berman, chairman/CEO of the Recording Industry Assoc. of America (RIAA), says he is optimistic that FLEJO's anti-piracy units eventually will ferret out the big-time operators, he adds that "The real question is whether [Latin governments] are going to move against the people who have been identified as being the people who have the capacity to produce [counterfeit product]."

Berman posits that the combined efforts of the anti-

*Continued on page LMQ-4*

## Record Companies Fess Up: Plans To Reveal Official Sales Data Disclosed Accurate Numbers Are Key To Legit Growth

**T**he Age of Accountability finally may have arrived in the Latino record business.

After years of fruitless conjecture and frustrating guesswork regarding the size and activity of the Latino markets, upper-rank executives representing the major multinational Latino regions have concurred that official sales figures be submitted for public consumption.

A meeting in late January among regional directors was expected to set in motion a process which would allow a trade organization to issue official reports about its country's album sales, along with the market shares and sales performance of its individual member record companies.

So far, only Brazil's recording trade outfit, Associação Brasileira dos Produtores de Discos (ABPD), has revealed sales and market-share data upon request. The IFPI does publish retail-sales statistics of individual countries in the region, but only on an annual basis. But the IFPI provides neither a record label's market share nor its sales performance.

Other trade groups expected to participate in providing sales information in the coming months hail from Mexico, Argentina, Chile and Colombia.

For its part, the Recording Industry Association of America (RIAA) is slated to release its inaugural sales report of the U.S. Latino market in February. "It will be a year-end 1996 sales report," says RIAA chairman/CEO Jay Berman. The RIAA's sales report will be published twice a year.

However, Berman says the trade group will not divulge



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*Continued on page LMQ-6*



**According to industry observers, the annual bite that counterfeiters take out of the legitimate record business in Latin America amounts to \$800 million to \$1 billion.**

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Sony Music International

## 1996: Argentine Biz Stages A Comeback, Rouses Itself From Slump With 10% Growth Rate

BY MARCELO FERNÁNDEZ BITAR

THERE APPEARS TO BE light at the end of the proverbial tunnel for the Argentinean record industry. The slump and dour forecasts predicated by the Mexican peso crisis of late 1994 seem to have vanished in the face of 10% growth in 1996.

Though final sales figures were not available at press time, it was expected that the domestic industry would generate 16 to 17 million units. And after a four-year period when Sony Argentina dominated the market, PolyGram Argentina emerged victorious in 1996 in revenue.

According to Argentina's record-industry trade group, CAPIE, Sony was second and BMG Argentina third. EMI Argentina came in fourth, followed by Warner Argentina, which had mounted an intense year-end sales thrust. Last but not least was MCA Argentina, which carved out a reported 3 share in its first year of existence.

"For us at PolyGram," says label president Polo Aprile, "1996 was a brilliant year with constant sales and no slumps, and the forecast for 1997 also is good."

Among PolyGram's best-selling albums in 1996 was the classic-rock compilation "Best Of The Eighties," which sold 160,000 units. Metallica's "Load" and "Pavarotti & Friends" went platinum, and El Lobozón Del Oeste's "Tropimatch 2," whose initial volume came out on BMG, was shipped out with 70,000 units. In Argentina, gold records are awarded for album sales exceeding 30,000 units; platinum records are awarded out for album sales surpassing 60,000 units.

Rock Act La Renga sold 50,000 copies of its November release, "Despedazado En Mil Partes." Gold discs have been awarded to Mercedes Sosa ("Escondido En Mi País"), Xuxa ("Xuxa Dance"), Bryan Adams ("18 Til I Die") and Kiss ("Unplugged").

PolyGram, which owns 80% of the local classical market, also possesses a roster consisting of rock, cult and alternative



Gold-record winners: Mercedes Sosa, Xuxa, Bryan Adams & Kiss

acts—such as rappers Ilyka Kuryaki & The Vallenatas. In December, the band followed up its hit album "Chaco" with an "Unplugged" record.

BMG's best-selling album was the aforementioned first "Tropimatch" album by El Lobozón Del Oeste, with 200,000 units. Next came "Mi Vida Local" by Los Auténticos Decadentes (150,000 units), followed by Cristian's "El Deseo De Oír Tu Voz" (110,000 units), Diego Torres' November release, "Luna Nueva," sold 85,000 copies in one month, and Eros Ramazzotti's "Dónde Hay Música" reached platinum at 60,000 units.

### GROOVES OF GOLD

Gold certificates for 30,000 units sold were handed out to Soda Sécero's "Unplugged," as well as to albums by Joaquín Sabina ("Yo, Mi, Me Contigo"), Carrapicho ("Fiesta De Boi Bumbó"), a various-artists tribute to Joan Manuel Serrat ("Eres Único"), the TV soundtrack "La Música Del Dibu" and tropical singers Gary ("Es Parcido A Jesús") and La Montañez ("Al Pie Del Cadáver").

Though his label performed well in 1996, BMG president Enrique Fogwell is not thrilled with the current state of the record business. "The industry is still difficult for all of us," he says, "and sales volumes are below our expectations. We are better off than 1995, and projections call for growth, but it is getting real tough to break a new artist."

"There are no relevant TV programs, and no FM radio stations can push a hit. We have divided our A&R departments into two segments, with Luis D'Artagnan Sarmiento in RCA and proboscis Verde in Ariola. The company is changing its style because we want to focus better on different musical genres."

### UNUSUAL SALES SEASONS

Roberto "Chacho" Ruiz, the recently

Continued on page LMQ-6

## Chilean Market Improves Slowly But Surely

An influx of new retailers, the continuing conversion from cassette to CD and an accelerated search for domestic talent are likely to fuel an uptick in '97

BY PABLO MÁRQUEZ

WHILE CHILE'S RECORD MARKET NOWADAYS seems to be taking two steps forward and one step backward, the overall sentiment among record executives based there is that the domestic market is gradually getting better.

The sales numbers generated in the Chilean record market in 1996 would seem to bear out their opinions.

According to Chile's recording industry organization Asociación Fonográfica De Chile (APF), domestic sales from January to October in 1996 were 6.45 million units—exactly 5% higher than the 6.14 million units sold in the same period in 1995.

Though sales of imported product are not figured into the official sales statistics, industry insiders reckon that another 1.2 million units were generated in 1996. Similarly, the January-October 1996 revenue totals of \$64 million represent a nearly 8% increase over the \$60 million figure registered in 1995.

BMG GM Edgardo Larrazabal, who also serves as president of APF, observes that Chile's record business would be even more prosperous if his country's economic environment were healthier. "Salaries are going up, but there is also an increase in inflation," says Larrazabal. "But this problem is transitory, and we are confident that in '97 there will be a better year for business with an increase in consumption and the improvement in the way music is sold."

### NEW STORES MAY DETHRONE CHAIN'S DOMINANCE

Primary cause for Larrazabal's sanguine posture is the announcement that two new record stores are entering the market—Virgin and Disco Pare. Chile's record industry is hoping that these two companies will help modernize the business practices of the country's retailers.

Virgin is scheduled to open a store in Santiago in 1997. Disco Pare, which is backed in part by empresario Luis Venegas, was slated to make its debut in late 1996 in Santiago. "In Chile, there is mature growth everywhere, except in the sale of music," says Venegas. "With our project, we intend to increase sales volume without lowering prices."

Disco Pare's store will be 400 sq. m. (1,320 sq. ft.), and it will carry 35,000 titles. Industry insiders concur in stressing that the entrance of Virgin and Disco Pare will spark a violent change in the Chilean market, where one chain—Feria del Disco—controls 40% of the retail industry in Chile. Inland disc jockey Jaime Román, MD of Chilean indie Músicaconviva, describes Feria del Disco's retail hegemony "as very dangerous" because the retailer has the power to decide what product record labels should be releasing. "In Chile, retailers continue to live in the Stone Age," comments Román.

### CASSETTES' LION'S-SHARE THREATENED

Further, say the Chilean record executives, the expected upsurge in the retail business practices will help in the sales of CDs. Unlike most other countries, where CDs have become the dominant format, Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassettes provided the remaining 75% share.

Nevertheless, the growth of CD sales in 1996 has been soaring. The 635,000 CDs sold from January to October 1996 marked a 34% increase in CD sales compared to the same period in 1995.

Larrazabal is hopeful that in 1997 the sales of CDs will equal sales of cassettes. The average price of a CD in Chile is \$16; cassettes are \$7.

PolyGram Chile GM Marcelo Castello Branco notes that "Already, certain product from our catalog, such as 'Load' by Metallica, is sold equally among CDs and cassettes. But

Unlike most other countries—where CDs have become the dominant format—Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassettes sales provided the remaining 75% share.



Metallica: equal on cassettes, CDs



Luis Miguel: five times platinum

# LATIN MUSIC QUARTERLY



ARTISTS  
& MUSIC

## Romantic Salsa, Mexican R&B And A Post-"Macarena" Dance Craze

**W**ITH THE MASSIVE GLOBAL SUCCESS achieved by BMG's "Macarena" in 1996, other Latino labels are hoping to score a dance smash of their own. For instance, PolyGram is launching an extensive campaign to break "É O Tchan," a blockbuster samba hit from Brazil's Gera Samba that sports a provocative, but easy-to-do,

natural extension of what he has been doing. He is a total artist and he wants to try to do something new," Luis Enrique initially hit paydirt in the late '80s with such romantic salsa anthems as "Desesperado" and "Amor y Alegría."

Other Sony artists putting out vital product to be worked in the first three months of 1996 are



Luis Enrique: salsa to pop

dance. Manolo Díaz, president of PolyGram International Latin America, says the group will be introduced first in Europe, then the rest of the world. In an unusual marketing gambit, Díaz says PolyGram will service a single package of "É O Tchan," which will include a *Playboy* Brazil centerfold photo of Gera Samba's blonde dancer Carla Perez. "I think the world is ready for this kind of song," says Díaz. "It's fun and it has an erotic component." Díaz hopes the Bayside Boys, who remixed the hit Spanish version of "Macarena," can once again turn the trick



Emanuel Ortega, Fey and Alejandro Fernández.

The *sabor* of the moment at Warner is Nu Flavor, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled English-language album. Maribel Schumacher, VP marketing, Warner Music Latin America, will support the album—due out on Feb. 11—with a 20-city tour sponsored by Nestlé. A track from the album, "Qué Viva La Fiesta," was featured on a recent episode of "Friends." Schumacher adds that the Long Beach, Calif., group will be "worked by Reprise on the Anglo side and WEA Latina on the Latin side." She expects the Latino album to drop in Latin America later this year.



Gera Samba (top), and Los Rodríguez

**T**he *sabor* of the moment at Warner is Nu Flavor, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled English-language album.

with "É O Tchan." Other PolyGram artists releasing key product in the first quarter of 1996 are Isabel Pantoja, Xuxa and Ana Cirre.

Sony is gearing up to transform Luis Enrique from a salsa titan to a pop star in Latin America. The Nicaraguan native's debut pop release, "Genesis," is an R&B/pop/ballad effort that Frank Welzer, president, Sony Music International Latin America, says will receive "a major push in the U.S., Mexico and Colombia. This album is a venture for Latin—

Other Warner artists releasing product in the first quarter of 1996 are David Summers and Los Rodríguez, Brazilian acts Leandro e Leonardo (in Spanish and Portuguese) and Kid Abelha (in Spanish).

MCA's inaugural, no-holds-barred leap into the Spanish-language markets will be led by "Lunas Rotas," a splendid acoustic-pop-rock album by Spanish songstress Rosana. Jesús López, MCA

*Continued on page LMQ-12*

### PIRACY UPDATE

*Continued from page LMQ-1*

piracy units and RIAA's ability to spark concern within the U.S. government will turn the tide against piracy.

"Ten years ago, piracy in Latin America was not on the RIAA agenda," says Berman. "Now it is on our agenda, so it is our responsibility to get it on the agenda of the U.S. government. And in the case of Mexico, we have, and in the case

the legal market to a mere 5%.

"We had incredible support from the local authorities, the police and the local record companies," says Díaz.

Both Díaz and André Midani, president of Warner Music Latin America, agree that the steady fiscal resolve of the labels to combat piracy is vital to keeping the pressure on counterfeiters.

Says Midani, "We should judiciously increase funds for the anti-piracy units that have been organized."



RIAA's Berman

### EXECUTIVE EDUCATION

Much conversation and discussion about piracy in recent years has centered on educating Latin America's judicial systems on copyright laws that could thwart pirate activity. Bun Frank Welzer, president, Sony Music International Latin America, opines that not only outsiders need to appreciate the gravity of Latin American piracy, but also those executives and staffers toiling inside the industry itself.

"Piracy is so endemic in Latin America that it is virtually accepted as a business condition," states Welzer. He adds that Sony executives are being introduced to the concept of "piracy as something we should fight to eliminate, not something to figure out how to live with."

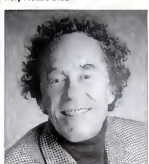
Latin America is not the only region wracked by counterfeit product. The U.S. also is plagued by the flow of pirate Spanish-language product. Berman estimates the value of pirated Latino product in the U.S. as reaching into hundreds of millions of dollars.

One bright spot in the fight against U.S. piracy occurred last year when Fonovisa won a lawsuit against a swap-meet operator accused of leasing space to vendors trafficking counterfeit product. The judge's ruling in the case suggested that third parties could be found liable for illegal activities taking place on their premises.

Berman says the judge's decision has "had an enormous impact on the flea-market operations."

That sort of judicial assistance certainly would be a welcome sign for beleaguered record labels operating in Latin America. ■

PolyGram's Díaz



Warner's Midani

of Paraguay, we have."

### KEEPING THE PRESSURE UP

Like Berman, Manolo Díaz, president PolyGram International Latin America, reckons that FLECA's anti-piracy initiative eventually will win out against the war on piracy. He points to his experience in Spain in the 1980s, when the domestic record industry was able to reduce the share of counterfeit product from 60% of



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# PLANET MUSIC QUARTERLY



**MERCHANTS  
& MARKETING**

## Alternarock For Chile And Argentina, And Gil Goes On The Web

**W**ith the Warner Bros. biopic of late superstar Selena tabbed for March 21—the anniversary of her birthday—EMI Latin was scoping an unusual way to jump-start promotion of the soundtrack it is releasing for the film. The label came up with the idea of putting the label's name and soundtrack on the trailers for the movie, which began appearing in December in movie houses nationwide.

"We had a huge fee for the use of Selena's singing voice in the trailer for the movie," says EMI president/CEO José Béhar. "So I said, 'Let's

role in Grinbank concerts, particularly in Chile, where Carlos Geniso, president of Grinbank's D.G. Medios, notes that in the past year, "Sponsors have realized that concerts can be profitable, as well as a good way to enter their [target] markets."

Brazilian retailer Planet Music is opening its first virtual store. All of the company's national CDs—about 1,000 titles—can be bought through the Internet at <http://www.uol.com.br/comptra/planet>. But Planet Music is delivering product only to São Paulo state.



Selena: Bio-pic due

waive the fee for credit on the trailer," Warner Bros. said they had never done such a trade, but since they had a stake in the soundtrack, they decided to do it."

Argentine impresario Daniel Grinbank continues to dominate the concert scene in Argentina and Chile. Among the top-shelf artists who played Argentina in 1996 were Luis Miguel, the Ramones and Lou Reed. An alternative-rock festival in November in Buenos Aires also hit big



Miguel Bosé (left) and Juan Gabriel will play annual song competition.

Also on the Web in Brazil is Warner Argentina's revered singer/songwriter Gilberto Gil. His song "Pela Internet" ("Through The Internet") was released Dec. 14 at his web site <http://www.GilbertoGil.com.br>. "Pela Internet" is one of the tracks included on Gil's upcoming April release.

One effective way for record labels to make headway in the Chilean market is to secure performances for their artists during the annual song competition held at the seaside town of Viña del Mar. Among

### SALES DATA TO BE DISCLOSED

*Continued from page LMQ-1*

market share or sales statistics realized by member companies.

Enthusiastic support for the plan to reveal official sales data was voiced in December by five executives overseeing Latin America—Manolo Díaz, president, PolyGram International Latin



MCA's López



Sony's Welzer

Argentina; Jesús López, senior VP, Latin American Region, MCA; André Midani, president, Warner Music Latin America; Ramón Segura, senior VP, Latin Region, BMG International; and Frank Welzer, president, Sony Music International Latin America.

Most regional directors opined that the lack of credible sales data for Latin America has damaged the region's image, not to mention its competitive environment. Moreover, they insist that the reporting procedures among the trade asso-

ciations be standardized so that an unequivocal economic profile of the region can be ascertained.

"The multinational has to obligate their executives in South America to do the same sales reports that are done in the U.S. and Europe," said López. "They do not do it, so it becomes confusing for the executives' superiors, who have no idea what size the market is."

"So," concluded López, "people in the central offices do not have a clear idea of the positions of the companies, so they cannot properly evaluate the work being done by their executives in the region."

Added Díaz, "If the [companies] hide the information, there is an implication of wrongdoing by the labels."

Midani stated that, traditionally, some record labels had been "touchy" about releasing sales data, "since they wanted to be No. 1 and they want to continue to be able to say they are No. 1. Obviously, they don't want official sales figures to be published because then they couldn't say they are on top."

"As part of its continual effort to provide solid data pertaining to the U.S., Latin market, Billboard plans to debut market-share statistics in future issues of Latin Music Quarterly. Like the regional executives overseeing operations in Latin America, "Billboard, too, wishes to help pave the way for improved dissemination of reliable sales information. For it is only with hard facts that the Latin American region can be viewed as a serious market whose sense of responsibility has finally come of age." —J.L.

### ARGENTINA

*Continued from page LMQ-3*

appointed president of EMI Argentina, views 1996 as an "atypical" year in which historical sales seasons changed for the first time. November, for instance, was not the usual hot-selling month. Moreover, notes the veteran record executive, "We sold more units this year, but we made less money." Ruiz supports his claim by stating, "There were major sales in mid-price and bargain series."

As for 1997, Ruiz is pessimistic,

saying that "Our main concern is to develop new talents and only strike deals with TV shows on occasion." Previously, most of the marketing campaigns of EMI's best-selling acts have been tied to television shows; last year's best-sellers included "Chiquitita Vol. 2" (300,000 units), an album of songs from a popular kiddie show and Thalía's eponymously titled album (100,000 units), the single "Felices" was included in a soap opera.

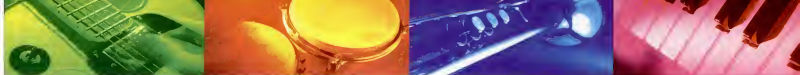
Other platinum artists were Los Pericos ("Verba Umbra"), Patricia

*Continued on page LMQ-10*

**O**ne effective way for record labels to make headway in the Chilean market is to secure performances for artists during the annual song competition held at the seaside town of Viña del Mar.

with strong performances by the likes of Cypress Hill, Marilyn Manson, Silverchair, Spacechord and Nick Cave. Grinbank plans to repeat the alternative music festival. In Chile, Grinbank's D.G. Medios is bringing a series of multi-artist festivals to that country in 1996. One of the music festivals will feature *Foo Fighters*, *Beastie Boys* and *Rage Against The Machine*. Also scheduled to perform Chilean dates this year are Gloria Estefan, Kiss and Metallica. As always, sponsorships play a key

those already confirmed to appear at this year's event—slated to be held Feb. 19 to 24—are four big-name acts: BMG singer/songwriter/producer Juan Gabriel and his "Macarena" labelmates Los Del Rio, plus Warner notables Miguel Bosé, an esteemed actor/singer/songwriter from Spain and Laura Pausini, the Italian songstress who has become huge in Latin America. Also set to play is Argentina's popular Adrian Y Los Dados Negros, which is signed to Argentinian indie Músicavisión. —J.L.



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# LATIN MUSIC

## QUARTERLY

**C**LAUDIO YARTO, vocalist for PolyGram México pop/rap act Caló, has inked an exclusive contract with TV Azteca to star in his own show. In addition, Yarto will provide the voice for a canine character in an Azteca kiddie soap opera. PolyGram's last release of 1996 was a greatest-hits package by Caló entitled "Puro Caló."

Argentine promoter Daniel Grinbank has bought Buenos Aires outlet Radio Splendid AM and FM (there are no call letters for radio stations in Buenos Aires). Grinbank has switched his successful rock & pop format from Radio Buenos Aires, with whom he had a leasing agreement, to Splendid's FM frequency. Grinbank, however, is not through with radio-leasing pacts. He recently began leasing Radio Del Plata's FM station, where he is planning a Latin music format.

The relaxation of media-ownership regulations in the U.S. has sparked an acquisition spree of domestic Latino-radio stations. The result is that 85% of the U.S. Latino radio market has been gobbled up by New Hefel and

Spanish Broadcasting System (SBS). New Hefel is a company that will be created this month as the product of a merger between Hefel Broadcasting and Tichenor Media System. Former Tichenor personnel will manage New



### PROGRAMMING

## Caló Singer Goes To The Dogs, And Radio Goes On A Shopping Spree



Brazil's Titãs contribute "Pela Paz" to an anti-violence campaign.



Caló's Yarto contracts with TV Azteca.

Hefel's 36 Spanish stations. SBS, which owns 10 stations, purchased four large-market stations in 1996, including top-rated stations WRMA-FM Miami and WPAI-FM Paterson, N.J.

Brazilian radio networks are

managing to extract themselves from broadcasting "Hora Do Brasil." The program was created during the 1937-45 dictatorship of Getúlio Vargas to provide official communiqués from the government. The "Hora Do Brasil" is

scheduled on weekdays in the important 7 p.m.-to-8 p.m. slot. In recent months, however, Brazil's radio trade group Brazilian Association of Radio and TV (ABERT) has obtained legal permission for some of its stations to air "Hora Do Brasil" from 11 p.m. to 12 midnight. ABERT has secured the time switch by noting that, instead of broadcasting "Hora do Brasil," its radio stations will provide community-service programming, such as traffic reports.

A São Paulo radio station called simply 89 recently organized an anti-violence campaign, using as its theme song "Pela Paz" ("For Peace") by Warner Brasil rockers Titãs. "Pela Paz" will be included on "Domingo," a 1996 album being re-released in April with a remix of the title track.

Fonovisa, which is owned by Mexican TV behemoth Televisa, showed its prowess at promoting singles in the U.S. by making the No. 1 song on Hot Latin Tracks for 50 of 52 weeks. Only Gloria Estefan's "Más Allá" (Epic/Sony) and Olga Tañón's "Basta Ya" (WEA Latina) were able to break through to the top of the chart. —J.L.

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# LATIN MUSIC

## QUARTERLY

### ARGENTINA

Continued from page LMQ-6

Sosa ("La Historia Sigue") and new folklore act Los Nocheros.

Another V-related act, Riquelme, sold 45,000 units in November. International acts hitting gold were George

Though his label performed well in 1996, BMG president Enrique Pérez Fogwill is not thrilled with the current state of the record business: "We are better off than 1995, and projections call for growth, but it is getting real tough to break a new artist. There are no relevant TV programs, and no FM radio stations can push a hit."

Michael, Roxette and Lenny Kravitz. The three Beatles "Anthology" sets sold a combined 57,000 units.

### MULTI-PLATINUM PAYDIRT

In the indie area, labels such as Leader and Magenta dominate the tropical-rooted "bailanta" genre with hot-selling multi-

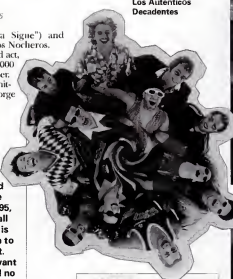


Cristian

platinum acts such as Comanche and Grupo Sombra.

Warner hit major paydirt with Luis Miguel's "Nada Es Igual..." which sold a whopping 420,000 units. Fito Páez's "Euforia" sold 120,000 copies. Alanis Morissette ("Jagged Little Pill"), Alejandro Sanz ("Tres") and Los Rodríguez ("Palabras Más Palabras Menos") struck platinum as well. Warner acts hitting gold were Laura Pausini ("Las Cosas Que Vives"), Los Rodríguez ("Hasta Luego"), Phil Collins ("Into The Night"), AC/DC ("Ball Breaker"), Enya ("Memories Of Trees"), Red Hot

### Los Autenticos Decadentes



Eros Ramazzotti



Maná



Patricia Sosa



Alejandro Sanz

Chili Peppers ("One Hot Minute"), Maná ("Cuando Los Angeles Lloran") and FM Aspen ("Clásico"). Distribuidora Belgrano Norte (DBN) director Ramiro Amorena, who inked licensing deals with Epiapha and Grital, says 1996 "was a pretty good year for us, but not because of sales. We cut down

our costs after the slump of 1995, and we ended up better than we expected."

DBN reached triple platinum with Memphis La Blusera's live album, "Memphis En Vivo," and it has released a new Memphis La Blusera disc, "Cosa De Hombreres," which already has struck gold. Cult rockers Patricio Rey Y Sus Redonditos De Ricota have hit platinum, with rock bands Los Pijos and Las Petotas reaching gold. ■

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# LATIN MUSIC

## QUARTERLY

### ARTISTS & MUSIC

Continued from page LMQ-4

senior VP, Latin American Region, says that Rosana will support her initial foray into Latin America with a promo tour, slated to begin Feb. 16. Rosana already has a song fea-

**Spanish songstress Rosana will support her initial foray into Latin America with a promo tour, slated to begin this month. The MCA artist already has a song featured in a Brazilian telenovela (soap opera) and another song appearing in a Chilean telenovela.**



Leandro & Leonardo



Rosana

tured in a Brazilian *telenovela*, or soap opera, and another song appearing in a Chilean *telenovela*. "She is the biggest artist since Mecano broke in 1980," declares López.

He adds that big things are expected, as well, from new product by Brazilian samba crew *Papo Del*. Argentinian dance act *Derek López* and Mexican pop/dance trio *Mohemia*.

Even though Mexican singer/



Fey

songwriter star *Cristian* has garnered attention for his recent signing to BMG, it is Argentine pop/reggae icon *Diego Torres* who will be getting the star treatment at the regional level in early 1996. Torres' latest album, "Luna Nueva," which, predictably, is a smash in Argentina, will be supported by heavy promo in the U.S. beginning in mid-February. Further plans are in the works, but BMG decided to try to break Torres after his 1994 release, "Tratar De Estar Mejor," sold 800,000 units in Latin America.

—J.L.

### CHILE

Continued from page LMQ-3

Chile is a country that can reach 60% to 70% of its sales in CDs. And in '97, you'll see that we will get near that percentage."

### LOOKING FOR LOCAL TALENT

As record executives await an uptick in sales from new retail players, they also realize that longevity in prosperity rests on their ability to generate more sales from Chilean recording artists.

"If the Chilean market wants to grow in every sense of the word, it is very important to develop more strongly local artists," says Sony Chile's GM José Antonio Ebohi. "In order to achieve that, apart from the labels discovering new talent, it is necessary to gain more media exposure for national acts—especially at radio."

Chilean acts nabbed a mere 20% of total record sales in 1996. The remaining 80% of sales is divided among Latino and non-Latino artists. By contrast, homebred artists in Argentina sold 40% of all recorded product in that country. Domestic acts in Brazil did even better by garnering 70% of total album sales in Brazil.

In addition, a study conducted



Chilean acts nabbed a mere 20% of Chile's total record sales in 1996. The remaining 80% of sales is divided among Latino and non-Latino artists. By contrast, homebred artists in Argentina sold 40% of all recorded product in that country. Domestic acts in Brazil did even better by garnering 70% of total album sales in Brazil.

by Chilean authors' rights society *Sociedad Chilena Del Derecho De Autor* revealed that in 1995 a puny 10.6% of music programmed on Chile's AM and FM radio stations was by Chilean artists.

### STARS FROM AFAR SHINE BRIGHTER

"In comparison to other countries in the region," says Larrazabal, "in Chile, it is very difficult to develop a local artist. An example: The record by *Javier Y Los Imposibles* entitled *Corte En Trámite*. After three No. 1 singles, it only began to sell after being out

Continued on page LMQ-14

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# LATIN MUSIC QUARTERLY

## CHILE

Continued from page LMQ-12

Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home. Witness Luis Miguel's "Nada Es Igual..." a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile is handed out for 15,000 units sold.



one year. That doesn't happen to foreign [acts] like No Mercy. [The band's hit "Where Do You Go" was featured on a TV soundtrack].

What is the difference?"

The difference may be that Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home.



Los Tres: 125,000 "Unplugged" units

Witness Luis Miguel's "Nada Es Igual..." a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile is handed out for 15,000 units sold; platinum is for 25,000 units sold.

Some Chilean acts have fared well, of course. Sony rockers Los Tres sold 125,000 units of "Unplugged." EMI's seminal rock outfit, Los Prisioneros, rang up 50,000 units of its double-CD anthology "Ni Por La Razon, Ni Por La Fuerza." And the two volumes of the soundtrack to the TV show "Sucupira" (Músicavisión) have sold 150,000 units.

Regardless of domestic music sales, longtime market leader Sony remains atop the Chilean record hill with a 24 share. Rounding out the rest of the record companies are EMI Chile (20%), BMG (18%), PolyGram, which includes Músicavisión (18%), and Warner Chile (17%). Chilean indie CNR and Unión Records split the remaining 3%.



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A vibrant, Art Deco-style building at night, illuminated with blue and yellow lights. The building has a rounded, tiered structure with many windows. In the foreground, there is a blurred image of a carousel or a similar outdoor structure with people, suggesting a lively, festive atmosphere.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Shrink-Wrap On Way Out In EU? Rules To Limit Packaging Waste

■ BY JOHN FERGUSON

**LONDON**—A raft of new waste packaging regulations which could spell the end of shrink-wrapping, may force European music retailers into a major rethink of how product is displayed.

The regulation changes stem from the European Union Directive on Packaging and Packaging Waste (issued in 1994), which laid down targets that EU member countries must meet on the recovery and recycling of products such as waste packaging.

Within the EU, Germany has led the way with environmental legislation that requires retailers to use plastic wrapping that is recyclable; as a result, many leading stores now stock product without shrink-wrapping.

Now the U.K. government's Department of Environment has drawn up

draft regulations that cover the same issue. The changes could result in music retailers in Britain being forced into adopting expensive recycling operations or abandoning the use of shrink-wrap.

Although the ending of plastic covering would save retailers time and money, many are concerned about the impact it could have on in-store security. At present, anti-theft devices are placed underneath the wrapping, offering retailers an extra layer of security.

The removal of a covering will also increase the likelihood of damage to the packaging, so retailers may have to consider providing some sort of replacement packaging.

The British Assn. of Record Dealers (BARD) and other retail organizations are closely monitoring developments. BARD director general Bob Lewis comments, "Anything that lessens security

in a store is a problem for a retailer. It is as simple as that."

The EU directive on waste packaging calls on individual members "to prevent any impact on the environment, or to reduce such an impact, thus providing a high level of environmental protection. By the end of 1999, 25% of all packaging waste should be recyclable."

In the U.K., the proposed regulations do not call for the banning of shrink-wrapping, but set out the obligations of retailers and other businesses in regards to the recovery and recycling of waste-packaging products. The regulations (Continued on page 47)



**Down Under Donation.** Michael Jackson, right, receives a \$10,000 charitable donation for his Heal the World foundation from Matthew Campbell, group GM of Brashs, the Australian retail chain. Campbell, left, made the presentation during Jackson's recent tour of that country. In the center is Denis Handlin, chairman/CEO of Sony Music Entertainment Australia. The money was raised via Brashs' "Write Your Name In History" promotion campaign for Jackson's "HIStory: Past, Present And Future—Book 1" album.

## Celtic Heartbeat Shops For New U.S. Deal

■ BY DOMINIC PRIDE

**LONDON**—Celtic Heartbeat, the Dublin-based label behind the worldwide smash "Riverdance," is looking for a new licensing and distribution partner after Atlantic Records in the U.S. decided not to renew its three-year deal with the label.

Atlantic took a 50% stake in the venture, founded in 1994 by Principle Management's Paul McGuinness, Dave Kavanagh, and the label's managing director, Barbara Galavan.

The label's most successful release is "Riverdance," which started life as Bill Whelan's composition for the interlude in the 1994 Eurovision Song Contest. To date, the album has sold more than 900,000 copies worldwide, according to the label, and its reception has been accompanied by the phenomenally successful stage show, which until earlier this year featured dancer Michael Flatley.

It is understood that Celtic Heartbeat will retain full rights to its catalog, but that Atlantic will disinvest from the label when the deal expires in March. Releases from Celtic Heartbeat were distributed worldwide through Warner Music International



companies.

Galavan says, "I am keeping my options open" with regards to a new deal, but the possibility of another major taking a stake and doing a worldwide licensing deal remains

strong. "We were set up to do a deal with a major," says Galavan, "but with the A&R source here in Ireland, using the expertise of the three partners."

"The deal with Atlantic worked very well," adds Galavan, citing "Riverdance's" current No. 1 position on Billboard's Top World Music Albums chart. (Continued on page 36)

## newsline...

**LONDON-BASED** Castle Communications has completed a deal with Warner Bros. Cinemas and Triumph Motorcycles that will see "Written In Red," the new album by veteran new-wave act the Stranglers, featured this month on movie screens throughout the U.K. and continental Europe. Warner Cinemas will feature an onscreen promotion to win a customized Stranglers Triumph Thunderbike. The bike, featuring the band's signatures and logo, was unveiled at the launch of the Warner Village Multiplex Cinema in Dagenham, near London.

**MAINLAND CHINESE** categories are to be honored for the first time at the Channel V Chinese Top 20 Music Awards, to be held Saturday (1) in Taipei. Three additional categories recognizing artists from the mainland will comprise best female, best male, and best video. The awards, which feature performances from each winning artist, last year included sets from Chinese artists from Hong Kong, Taiwan, and Singapore. The show airs Feb. 2 on Channel V.

**SWEDEN'S POLAR MUSIC** Prize has this year been awarded to Swedish choral conductor Eric Ericson and Bruce Springsteen. The honors will be presented by the king of Sweden at a ceremony May 5 in Stockholm.

## Koga, JASRAC Learn Symbiosis Former Adversaries Share Offices

■ BY STEVE MCCLURE

**TOKYO**—Not too long ago, the only place Japanese performances/mechanical rights society JASRAC and the Koga Music Foundation were likely to meet was in a courtroom.

But JASRAC and Koga will have to learn to live with each other, now that they share premises in Koga's new headquarters in western Tokyo. The move follows last year's settlement of a long dispute over the controversial decision by a previous JAS-

RAC executive to lend Koga 7.77 billion yen (\$66.8 million at a rate of 116.3 yen to the U.S. dollar) interest-free over 30 years toward construction of Koga's new headquarters.

JASRAC finished the arduous process of moving from its old offices in downtown Tokyo Jan. 13. Under the initial deal with Koga—a non-profit society set up to preserve the legacy of famed Japanese pop songwriter Masao Koga—JASRAC was to occupy eight floors of the 11-

(Continued on page 17)

### The New Chrysalis

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# European Charts in Ees toward Future

## SNEP Renews With IFOP/Tite-Live

■ BY REMI BOUTON

PARIS—French label group SNEP has signed the chart contract that will take it into the next millennium.

After months of negotiations during which a number of companies tendered for business, SNEP has renewed its contract with IFOP and Tite-Live, the two firms responsible for compiling and producing France's top 50 albums, top 75 singles, and top 25 album compact disc charts. The four-year deal runs until May 2001.

"The renewed contract takes into account most of our demands," explains SNEP's chart director, Jean-Yves Mirski, pointing out that the deal was "unanimously voted for by the SNEP board."

But the central issue in the negotiations over the new arrangement was the price paid by the industry for the charts. SNEP is not willing to disclose the amount, but sources say that if the previous deal had been in the region of 10 million-11 million francs (\$1.8 million-\$2 million) a year, the new figure should be 25%-30% lower.

Some industry executives still believe that the charts are too expensive, especially as they have limited media exposure. At present, the singles and album charts are broadcast on AC national radio network Europe 2, but there is no TV viewing. After a period of less than six months in 1996 during which there was a short show on French public TV channel France 2, the program was dropped. SNEP sued France 2 for what was claimed to be a breach of contract. A court decision is due in February.

In the meantime, several options for TV exposure for the chart have been discussed, but no decision has been made. According to Mirski, negotiations are in progress with cable and satellite music channel MCM Euromusic for a weekly show. "One of the advantages of MCM is that it has an international reach," says Mirski. "Some in the industry say that MCM is better than nothing but point out that it is not a real million households in France. SNEP says that it is also in negotiation with a leading national news magazine to carry the charts."

As opposed to SoundScan in the U.S., which covers approximately 85% of all the accounts selling records, SNEP's system is based on a rotating sample of 80 stores, which represents some 20% of the market. IFOP monitors the larger super-markets, while Tite-Live concentrates on specialist outlets.

According to Mirski, the number of stores is poised to grow gradually. He adds that a new balance has been implemented between the various types of stores, taking into account the growth of supermarkets and the slight market-share drop of specialized chains such as FNAC and Virgin.

A criticism often leveled at the charts is that the sample of stores does not (Continued on next page)

## Dutch List Now Includes Airplay Data

■ BY ROBERT TILLI

AMSTERDAM—The official Dutch album and singles charts, the Mega Top 50, have been extended to include 100 positions, effective Jan. 1. Modeled on the German sales chart compiled by Media Control, the Mega Top 100 singles incorporate airplay data for positions 51 to 100; the first 50 positions remain based only on sales.

Sales data for the new charts is electronically gathered at the point of sale from approximately 450 retailers across the country. Aircheck, a monitoring company owned by authors' society BUMA/STEMRA, tracks airplay with the help of a computerized "fingerprint" system, comparing stored sound samples to the signals received from 16 Dutch radio stations.

While the previous Top 50 was based solely on electronically captured data, the Tipparade, which featured the next 30 titles, was compiled from handwritten diary entries. Tipparade has been dropped in favor of the extended chart.

"The changes eliminate the human element, which has always greatly harmed the credibility of the Dutch chart in the past," comments newly appointed Mega Top 100 managing director Machiel Bakker. Of the extended charts' other major change, he adds, "We hope that the airplay input in the bottom half of the chart will give the entries of new artists a better chance of being heard."

Cees Versnoord, CEO at BUMA/STEMRA, says that the system "is objective, and for that reason the new chart gets support from the industry on a broad basis." BUMA/STEMRA is one of the parties that initiated and backed the launch of the Mega Top 100. Other parties involved in the development of the new charts are Dutch FPI body NVPI, retailers' association NVG; and public top 40 station Radio 3, which acquired the broadcasting rights to the Mega Top 100.

Despite the broad support, criticism of the new system has been raised. Independent record promoter Len Cosse, alluding to a practice prevalent in the U.K., says, "What will happen when singles are dumped [on retailers] and subsequently sold for cut prices?"

NVPI chairman and PolyGram Netherlands president/CEO Theo Roos comments, "If there was a minimum price for a single and that information was then built in to the bar code, the problem would have been eliminated."

He adds that NVPI is sensitive to difficulties that might occur and, indeed, is trying to prevent them before they happen. "A working group of music-industry professionals is looking at all the problems which always arise when you do something new like this," he states.

Roos argues, though, that there is a general satisfaction with the new procedure. "Apart from these minor details, all NVPI members have a good gut feeling about the Mega Top 100."

# BMG Victor Renames Itself BMG Japan, Reorganizes

■ BY STEVE MCCLURE

TOKYO—As it celebrates its 10th anniversary, BMG Victor has changed its name to BMG Japan and undergone a major reorganization.

The main label has been divided into two main label groups and a media division. The Pan House label, which BMG Victor bought last year, will continue to operate separately, with Kazunaga Nitta as president.

The company's new Artists division handles both label and non-label releases. The former No. 2 domestic A&R section. Named as managing director of the division is Jack Matsumura, formerly GM of Sony Records' Tropical label.

"We hired Mr. Matsumura because he's young and knows both the international and domestic sides of the business well," says BMG Japan president Osamu Sato.

The RCA Artists division will handle those labels and includes the former No. 1 domestic A&R section. It is headed by Fumimaru Kawashima, previously senior director of the international products division.

Sato says that it is up to Matsumura and Kawashima to establish distinct identities for the label groups.

Tomoyuki Tashiro, formerly senior director of the firm's strategic marketing division, heads the newly established media division, which will oversee areas such as door-to-door sales, video, interactive entertainment, and jazz and classical repertoire.

BMG Japan will maintain an overall administrative structure to coordinate the various parts of the company.

The changes took effect Jan. 1.

**BMG** Sato says that the name change is "a sign of BMG's effort to create a strong corporate image in Japan. Two other Japanese record companies—Victor Entertainment and MCA Victor—have the Victor moniker.

"We want BMG Japan to be known as a quality company," he stresses.

The reorganization reflects BMG's emphasis on increasing its domestic

repertoire presence in Asian markets, according to Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific regional office.

"As our companies develop, the concept of breaking into smaller label groups sharing common back-office services is something that we will continue to look at," he says. "I think particularly once you start to get into domestic repertoire, there are advantages in having different creative teams, different A&R people, different marketing and promotion people."

In the case of BMG Japan, Smellie says, "We've had one or two very large acts [such as SHIA RAMI Q], but we really haven't had a roster of acts."

Domestic repertoire accounts for about 70% of BMG Japan's business. The company's net sales (including those of Pan House) for the year ending March 1996 were 47.24 billion yen (\$430.2 million).

The moves cap a restructuring process that began in 1994, when BMG Victor ended its sales contract with Victor Music Industries (now Victor Entertainment) and set up its own sales team. In March 1996, BMG Victor bought Pan House, which now operates as an affiliate of BMG Japan. Last year also saw Bertelsmann Music Group BMG increase its equity stake in the Japanese label to 100% by buying the 10% share that was still held by Victor Co. of Japan.

# Danish Grammys Show Gets A Boost

■ BY CHARLES FERRO

COPENHAGEN—The Danish Grammy Awards ceremony has emerged from the shadows of relative obscurity into a real event since it was spiced up last year.

The event was previously only of real interest to the industry, but now many Danes are planning their calendars around the Feb. 1 show. What was once one of many award ceremonies has been shaped into a real show with top live acts and broad public appeal. Last year the venue was moved to the Circus Building in the middle of

Copenhagen and was covered live on TV.

The schedule of live acts is headed by Suede and Simply Red, along with domestic talents Sanne Salomonson, TV-2, Dizzy Mizz Lizzy, Ann Louise,

Niels Henning Ørsted Petersen with Lisa Nilsson, and Den Gule Puse. This year's event will also be broadcast live on the Danish Broadcasting Co.'s TV Channel 1.

(Continued on next page)

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## SHRINK-WRAP ON WAY OUT IN EU?

(Continued from page 14)

tions would be phased in, and businesses with revenues of less than \$8.47 million (5 million pounds) or who handle less than 50 metric tons of packaging will be exempt from the obligations until 1999.

Music retailers fall under the "packers/fillers" category and under the draft proposals must either dispose of shrink-wrapping themselves or join a "compliance scheme" in which a third party will be responsible for meeting a company's regulatory obligations.

If a retailer decides to stick with shrink-wrapping, it would have to ensure that the protective covering is removed before customers leave the store with their purchase, or arrange for them to return the waste packaging

to the outlet at a later date.

The 98-strong HMV U.K. chain has yet to make a decision on what route it would take, but has launched trials in two of its stores where stock will be displayed for the first time without any shrink-wrapping. It has developed "dog-bone tags," which are fitted so that the jewel box cannot be opened.

Head of security Colin Cullen says, "We know what the pressures are on shrink-wrapping, and we would like to be ahead of the game. For example, if we find out that it is going to be impractical to use shrink-wrapping, we would rather know in advance what the effect on store loss, and the condition of the CD cases themselves, will be."

Chris Holland, senior security adviser at W H Smith Retail in the U.K., is also closely monitoring the situation. "We are looking at the whole area of product display and materials that we use. It combines with the whole subject of tagging product, and we are looking at all the options," he says.

One positive result of the changes to the packaging regulations is that they may strengthen retailers' hand in the bid to establish source-tagging. Continental European retailers have been pressing for anti-theft devices to be applied to product at the point of manufacture (Billboard, Nov. 16, 1990), and the absence of shrink-wrapping would make it doubly important for tags to be

placed inside the packaging.

BARB's Lewis says, "Security and theft from stores are all important to the retailer. We're looking at Electronic Article Surveillance source-tagging, but that is only effective if the packaging is then sealed. If shrink-

wrapping was to be done away with, it will pose any retailer stocking live product problems unless an alternative form of sealing is produced. Therefore, we would watch with interest the development of the 'dog-bone tag.'"

## DANISH GRAMMYS SHOW GETS A BOOST

(Continued from preceding page)

Along with the 27 Grammys to Danish and foreign acts, local performers will be eligible for two additional prizes: the Tuborg Green Prize and Danish Broadcasting's P3 prize, both based on popularity.

The Grammy jury will again be divided into two parts, each with 50% influence. One half will be composed of 2,600 practicing musicians, all members of the performing right organization Gramex, and the other half will be composed of 50 people from music-related media.

This year, nomination demanded a significantly higher number of record sales for the artists, and any winners from last year were not eligible.

EMI-Madley and Sony Music (Denmark) are running nip and tuck as the label with the most nominations. EMI's headline acts and previous Grammy winners Dixie Dixie Licks, TV-2, and Lars H.U.C. have all been nominated in various major categories. Sony rap act Ostkyst Hustlers won the

most nominations among the individual performers.

The rappers will be in the running for the key awards, including those for band, album, hit single, best rap, songwriter and best album cover. Two years ago, Ostkyst Hustlers won the award for best band.

## SNEP

(Continued from preceding page)

include the 50-act FNAAC, which accounts for some 25% of record sales in France. FNAAC's management has been reluctant to make its data available to SNEP, arguing that the chain did not want to supply its competitors with strategic market information.

Mirski says that the absence of FNAAC in the sample has been statistically balanced and that tests have shown that the sample is a representative one. He adds, "Negotiations are still going on with FNAAC."

## KOGA, JASRAC LEARN SYMBIOSIS

(Continued from page 14)

story building and pay rents lower than those prevailing in the late-'80s "bubble economy" era. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership paid payments. Koga and JASRAC then made each other in the spring of that year.

In June 1996, JASRAC's membership approved a court-suggested compromise whereby the society would lend 5.2 billion yen (\$47.7 million) to Koga, instead of the original 7.7 billion yen, and pay a reduced rent.

JASRAC's new offices are located at

the following address: 3-6-12 Uehara, Shibuya-ku, Tokyo, Japan 151. The telephone number is 03-3481-2121, and the fax number is 03-3481-2150.

The society also has a new English-language World Wide Web site (<http://www.jasrac.or.jp/eng/whp>), which contains information on JASRAC's history, structure, and operations.

The move to new premises coincides with what many in the Japanese music copyright community see as a more aggressive stance by JASRAC on issues such as new media.

"I think the president of JASRAC,

Mr. [Moriyuki] Kato, is doing a good job, because under his direction, JASRAC is looking ahead by getting royalties from users and negotiating very energetically," says an executive at a leading Japanese music publisher. "Before, JASRAC would always wait for new regulations."

JASRAC's recently concluded royalty-collection agreement with online karaoke service operators is a case in point, he says, emphasizing the need for such a proactive approach with the proliferation of new media.

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# WORLD

## JAPAN (Dorja Publications Inc.) 01/27/97

THIS LAST	THIS LAST	SINGLES
WEEK	WEEK	
1	NEW	FACE GLORE ONE TR. PRESENTS KONETTO
2	NEW	YUKI USE THE ONE TR. PRESENTS KONETTO
3	NEW	SHINJI KUMANO YOUNG SARUKANISHI
4	NEW	YUKI YOUNG KUMANO YOUNG SARUKANISHI
5	NEW	STEADY SPEED (TNS FACTORY)
6	NEW	I HAVE A DREAM (TNS FACTORY)
7	NEW	PRIDE (MIMI FOLLY)
8	NEW	CANT STOP FALLING IN LOVE (GLORE)
9	NEW	THE ONE IN MY PARK (NAME MAIRO)
10	NEW	SHAKE SHAP (V.I.C.)
11	NEW	SHAKE SHAP (V.I.C.)
12	NEW	SHAKE SHAP (V.I.C.)
13	NEW	SHAKE SHAP (V.I.C.)
14	NEW	ALONE MAYO OKAMOTO TOMOYUKI
15	NEW	AL MANDA V.I.C. (V.I.C.)
16	NEW	KOREA WEDDING KUNIMIKI PUFFY
17	NEW	GOMEN... (MARIU TAKAHASHI)
18	NEW	LEGEND OF WIND TRIP (V.I.C.)
19	NEW	BARREN WILLOW HAPPY FLOUT
20	NEW	LEGEND OF WIND TRIP (V.I.C.)

## ALBUMS

1	NEW	MAX AMARANTH
2	NEW	YUKI ONE TR. TRUE
3	NEW	L'ARC EN CIEL TRUE
4	NEW	YOUNG KUMANO TRIP TRIAD
5	NEW	ALONE MAYO OKAMOTO
6	NEW	TOMOHARU OKAMOTO LA-LA-LA LOVE THANG
7	NEW	GLORE GLORE ONE TR. TRUE
8	NEW	TOMOYUKI CAPSULE... ALL THE SINGLES
9	NEW	MAX KAMARASHI KAZUHI
10	NEW	YOUNG KUMANO GREATEST HITS
11	NEW	YOUNG KUMANO GREATEST HITS
12	NEW	YOUNG KUMANO GREATEST HITS
13	NEW	YOUNG KUMANO GREATEST HITS
14	NEW	YOUNG KUMANO GREATEST HITS
15	NEW	YOUNG KUMANO GREATEST HITS
16	NEW	YOUNG KUMANO GREATEST HITS
17	NEW	YOUNG KUMANO GREATEST HITS
18	NEW	YOUNG KUMANO GREATEST HITS
19	NEW	YOUNG KUMANO GREATEST HITS
20	NEW	YOUNG KUMANO GREATEST HITS

## ALBUMS

1	NEW	MAX AMARANTH
2	NEW	YUKI ONE TR. TRUE
3	NEW	L'ARC EN CIEL TRUE
4	NEW	YOUNG KUMANO TRIP TRIAD
5	NEW	ALONE MAYO OKAMOTO
6	NEW	TOMOHARU OKAMOTO LA-LA-LA LOVE THANG
7	NEW	GLORE GLORE ONE TR. TRUE
8	NEW	TOMOYUKI CAPSULE... ALL THE SINGLES
9	NEW	MAX KAMARASHI KAZUHI
10	NEW	YOUNG KUMANO GREATEST HITS
11	NEW	YOUNG KUMANO GREATEST HITS
12	NEW	YOUNG KUMANO GREATEST HITS
13	NEW	YOUNG KUMANO GREATEST HITS
14	NEW	YOUNG KUMANO GREATEST HITS
15	NEW	YOUNG KUMANO GREATEST HITS
16	NEW	YOUNG KUMANO GREATEST HITS
17	NEW	YOUNG KUMANO GREATEST HITS
18	NEW	YOUNG KUMANO GREATEST HITS
19	NEW	YOUNG KUMANO GREATEST HITS
20	NEW	YOUNG KUMANO GREATEST HITS

## GERMANY (Media Center) 01/21/97

THIS LAST	THIS LAST	SINGLES
WEEK	WEEK	
1	NEW	TIME TO SAY GOODBYE SARAH BRIGHTMAN
2	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
3	NEW	DON'T SPEAK NO DOUBT
4	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
5	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
6	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
7	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
8	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
9	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
10	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
11	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
12	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
13	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
14	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
15	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
16	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
17	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
18	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
19	NEW	WHEN I DANCE TO THE BEAT OF MY HEART
20	NEW	WHEN I DANCE TO THE BEAT OF MY HEART

## ALBUMS

1	NEW	ALONE MAYO OKAMOTO
2	NEW	ALONE MAYO OKAMOTO
3	NEW	ALONE MAYO OKAMOTO
4	NEW	ALONE MAYO OKAMOTO
5	NEW	ALONE MAYO OKAMOTO
6	NEW	ALONE MAYO OKAMOTO
7	NEW	ALONE MAYO OKAMOTO
8	NEW	ALONE MAYO OKAMOTO
9	NEW	ALONE MAYO OKAMOTO
10	NEW	ALONE MAYO OKAMOTO
11	NEW	ALONE MAYO OKAMOTO
12	NEW	ALONE MAYO OKAMOTO
13	NEW	ALONE MAYO OKAMOTO
14	NEW	ALONE MAYO OKAMOTO
15	NEW	ALONE MAYO OKAMOTO
16	NEW	ALONE MAYO OKAMOTO
17	NEW	ALONE MAYO OKAMOTO
18	NEW	ALONE MAYO OKAMOTO
19	NEW	ALONE MAYO OKAMOTO
20	NEW	ALONE MAYO OKAMOTO

## ALBUMS

1	NEW	ALONE MAYO OKAMOTO
2	NEW	ALONE MAYO OKAMOTO
3	NEW	ALONE MAYO OKAMOTO
4	NEW	ALONE MAYO OKAMOTO
5	NEW	ALONE MAYO OKAMOTO
6	NEW	ALONE MAYO OKAMOTO
7	NEW	ALONE MAYO OKAMOTO
8	NEW	ALONE MAYO OKAMOTO
9	NEW	ALONE MAYO OKAMOTO
10	NEW	ALONE MAYO OKAMOTO
11	NEW	ALONE MAYO OKAMOTO
12	NEW	ALONE MAYO OKAMOTO
13	NEW	ALONE MAYO OKAMOTO
14	NEW	ALONE MAYO OKAMOTO
15	NEW	ALONE MAYO OKAMOTO
16	NEW	ALONE MAYO OKAMOTO
17	NEW	ALONE MAYO OKAMOTO
18	NEW	ALONE MAYO OKAMOTO
19	NEW	ALONE MAYO OKAMOTO
20	NEW	ALONE MAYO OKAMOTO

## U.K. (Chart Back) 01/20/97

THIS LAST	THIS LAST	SINGLES
WEEK	WEEK	
1	NEW	YOUR MOTHER WHITNEY TOWN
2	NEW	WHERE DO YOU GO NO MERCY
3	NEW	PROFESSIONAL WINDY TOWN
4	NEW	SAY WHAT YOU WANT TO SAY
5	NEW	BEETLEMAN BLUR
6	NEW	EVERYBODY'S BRONX STINGLY
7	NEW	EVERYBODY'S BRONX STINGLY
8	NEW	EVERYBODY'S BRONX STINGLY
9	NEW	EVERYBODY'S BRONX STINGLY
10	NEW	EVERYBODY'S BRONX STINGLY
11	NEW	EVERYBODY'S BRONX STINGLY
12	NEW	EVERYBODY'S BRONX STINGLY
13	NEW	EVERYBODY'S BRONX STINGLY
14	NEW	EVERYBODY'S BRONX STINGLY
15	NEW	EVERYBODY'S BRONX STINGLY
16	NEW	EVERYBODY'S BRONX STINGLY
17	NEW	EVERYBODY'S BRONX STINGLY
18	NEW	EVERYBODY'S BRONX STINGLY
19	NEW	EVERYBODY'S BRONX STINGLY
20	NEW	EVERYBODY'S BRONX STINGLY

## ALBUMS

1	NEW	SPICE GIRLS V.I.C.
2	NEW	SPICE GIRLS V.I.C.
3	NEW	SPICE GIRLS V.I.C.
4	NEW	SPICE GIRLS V.I.C.
5	NEW	SPICE GIRLS V.I.C.
6	NEW	SPICE GIRLS V.I.C.
7	NEW	SPICE GIRLS V.I.C.
8	NEW	SPICE GIRLS V.I.C.
9	NEW	SPICE GIRLS V.I.C.
10	NEW	SPICE GIRLS V.I.C.
11	NEW	SPICE GIRLS V.I.C.
12	NEW	SPICE GIRLS V.I.C.
13	NEW	SPICE GIRLS V.I.C.
14	NEW	SPICE GIRLS V.I.C.
15	NEW	SPICE GIRLS V.I.C.
16	NEW	SPICE GIRLS V.I.C.
17	NEW	SPICE GIRLS V.I.C.
18	NEW	SPICE GIRLS V.I.C.
19	NEW	SPICE GIRLS V.I.C.
20	NEW	SPICE GIRLS V.I.C.

## ALBUMS

1	NEW	SPICE GIRLS V.I.C.
2	NEW	SPICE GIRLS V.I.C.
3	NEW	SPICE GIRLS V.I.C.
4	NEW	SPICE GIRLS V.I.C.
5	NEW	SPICE GIRLS V.I.C.
6	NEW	SPICE GIRLS V.I.C.
7	NEW	SPICE GIRLS V.I.C.
8	NEW	SPICE GIRLS V.I.C.
9	NEW	SPICE GIRLS V.I.C.
10	NEW	SPICE GIRLS V.I.C.
11	NEW	SPICE GIRLS V.I.C.
12	NEW	SPICE GIRLS V.I.C.
13	NEW	SPICE GIRLS V.I.C.
14	NEW	SPICE GIRLS V.I.C.
15	NEW	SPICE GIRLS V.I.C.
16	NEW	SPICE GIRLS V.I.C.
17	NEW	SPICE GIRLS V.I.C.
18	NEW	SPICE GIRLS V.I.C.
19	NEW	SPICE GIRLS V.I.C.
20	NEW	SPICE GIRLS V.I.C.

## FRANCE (SNEP/IFPI/The-Live) 01/21/97

THIS LAST	THIS LAST	SINGLES
WEEK	WEEK	
1	NEW	FREED FROM DESIRE ALA SCORIO
2	NEW	IT'S ALL ABOUT YOU 2 RE 3 BE 3
3	NEW	SAY YOU'LL BE THE SPICE GIRLS
4	NEW	LA ALLEGE BA DANCE
5	NEW	EVERYBODY'S BRONX STINGLY
6	NEW	EVERLASTING LOVE WORLD APART
7	NEW	LA FUNK DART PUFFY
8	NEW	EVERYBODY'S BRONX STINGLY
9	NEW	BALANDO PANGUO
10	NEW	VISION OF LIFE DOWN LOW
11	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
12	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
13	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
14	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
15	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
16	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
17	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
18	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
19	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3
20	NEW	TOUJOURS LA POINTE 2 RE 3 BE 3

## ALBUMS

1	NEW	SPICE GIRLS V.I.C.
2	NEW	SPICE GIRLS V.I.C.
3	NEW	SPICE GIRLS V.I.C.
4	NEW	SPICE GIRLS V.I.C.
5	NEW	SPICE GIRLS V.I.C.
6	NEW	SPICE GIRLS V.I.C.
7	NEW	SPICE GIRLS V.I.C.
8	NEW	SPICE GIRLS V.I.C.
9	NEW	SPICE GIRLS V.I.C.
10	NEW	SPICE GIRLS V.I.C.
11	NEW	SPICE GIRLS V.I.C.
12	NEW	SPICE GIRLS V.I.C.
13	NEW	SPICE GIRLS V.I.C.
14	NEW	SPICE GIRLS V.I.C.
15	NEW	SPICE GIRLS V.I.C.
16	NEW	SPICE GIRLS V.I.C.
17	NEW	SPICE GIRLS V.I.C.
18	NEW	SPICE GIRLS V.I.C.
19	NEW	SPICE GIRLS V.I.C.
20	NEW	SPICE GIRLS V.I.C.

## ALBUMS

1	NEW	SPICE GIRLS V.I.C.
2	NEW	SPICE GIRLS V.I.C.
3	NEW	SPICE GIRLS V.I.C.
4	NEW	SPICE GIRLS V.I.C.
5	NEW	SPICE GIRLS V.I.C.
6	NEW	SPICE GIRLS V.I.C.
7	NEW	SPICE GIRLS V.I.C.
8	NEW	SPICE GIRLS V.I.C.
9	NEW	SPICE GIRLS V.I.C.
10	NEW	SPICE GIRLS V.I.C.
11	NEW	SPICE GIRLS V.I.C.
12	NEW	SPICE GIRLS V.I.C.
13	NEW	SPICE GIRLS V.I.C.
14	NEW	SPICE GIRLS V.I.C.
15	NEW	SPICE GIRLS V.I.C.
16	NEW	SPICE GIRLS V.I.C.
17	NEW	SPICE GIRLS V.I.C.
18	NEW	SPICE GIRLS V.I.C.
19	NEW	SPICE GIRLS V.I.C.
20	NEW	SPICE GIRLS V.I.C.

# HI OF THE ROAD

## CONTINUED

### EUROCHART

THIS WEEK	LAST WEEK	SINGLES
1	1	UN-BREAK MY HEART TONI BRAXTON
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER
3	7	DON'T CRY FOR ME ARGENTINA MACDONA WITH
4	6	DON'T SPEAK NO DOUBT
5	3	BREATHIE PRODIGY
6	5	FREE FROM DESIRE GINA VAN ALKEN
7	10	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
8	4	2 BECOME 1 SPICE GIRLS
9	10	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
10	9	IF YOU FALL IN LOVE TONY STOKES
11	1	ALBUMS
1	1	UN-BREAK MY HEART TONI BRAXTON
2	2	ONE AND ONE ROBERT MILES
3	3	DON'T SPEAK NO DOUBT
4	4	ANDREA BOCCELLI
5	5	FREE FROM DESIRE GINA VAN ALKEN
6	6	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
7	7	2 BECOME 1 SPICE GIRLS
8	8	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
9	9	IF YOU FALL IN LOVE TONY STOKES
10	10	GEORGE MICHAEL OLIVER VISION

### MALAYSIA

THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PINK MY LOVE—GREATEST HITS
2	4	SUBURBAN CHICADEO
3	3	VARIOUS ARTISTS: A ZAI BI DE
4	2	SOUNDTRACK LIVING WITH EMIL WHALEY
5	5	EMIL CHAN SPACE VIBES
6	6	NEW CHERRY JOURNEY TO THE WEST
7	7	CELINE DIO FALLING INTO YOU
8	8	VARIOUS ARTISTS: DANCE DANGEROUS
9	9	SPICE GIRLS
10	10	ROD STEWART: IF WE FALL IN LOVE TONIGHT

### SWEDEN

THIS WEEK	LAST WEEK	SINGLES
1	2	UN-BREAK MY HEART TONI BRAXTON
2	1	BREATHIE PRODIGY
3	3	ONE AND ONE ROBERT MILES
4	5	2 BECOME 1 SPICE GIRLS
5	6	FREE FROM DESIRE GINA VAN ALKEN
6	7	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
7	8	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
8	9	IF YOU FALL IN LOVE TONY STOKES
9	10	WE'VE STARRA DO & TITTO WITH FLESHQUETTER
10	11	IF YOU FALL IN LOVE TONY STOKES
11	1	ALBUMS
1	1	BARRICA STRASSANO COLLECTION—GREATEST HITS
2	2	VIVA CON DIO THE BEST OF VIVA CON DIO
3	3	MURRAY CLOSE
4	4	HANNAH TILLYKRAVATKA EFFETER VOL. 5
5	5	SPICE GIRLS
6	6	NO DOUBT TRAGIC KINGDOM
7	7	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
8	8	TONI BRAXTON SECRETS
9	9	ROD STEWART: IF WE FALL IN LOVE TONIGHT
10	10	WOMAN

### NORWAY

THIS WEEK	LAST WEEK	SINGLES
1	2	DON'T SPEAK NO DOUBT
2	1	UN-BREAK MY HEART TONI BRAXTON
3	3	2 BECOME 1 SPICE GIRLS
4	4	ONE AND ONE ROBERT MILES
5	5	BREATHIE PRODIGY
6	6	FREE FROM DESIRE GINA VAN ALKEN
7	7	NO DOUBT TRAGIC KINGDOM
8	8	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
9	9	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
10	10	IF YOU FALL IN LOVE TONY STOKES
11	1	ALBUMS
1	1	NO DOUBT TRAGIC KINGDOM
2	2	SANTANA SUMMER DREAMS
3	3	SPICE GIRLS
4	4	CHAMBERLAIN: TO THE FATHERS DEPARTED
5	5	TONI BRAXTON SECRETS
6	6	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
7	7	UN-BREAK MY HEART TONI BRAXTON
8	8	FREE FROM DESIRE GINA VAN ALKEN
9	9	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
10	10	WOMAN

### SPAIN

THIS WEEK	LAST WEEK	SINGLES
1	1	BREATHIE PRODIGY
2	2	UN-BREAK MY HEART TONI BRAXTON
3	3	ONE AND ONE ROBERT MILES
4	4	2 BECOME 1 SPICE GIRLS
5	5	FREE FROM DESIRE GINA VAN ALKEN
6	6	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
7	7	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
8	8	IF YOU FALL IN LOVE TONY STOKES
9	9	WE'VE STARRA DO & TITTO WITH FLESHQUETTER
10	10	IF YOU FALL IN LOVE TONY STOKES
11	1	ALBUMS
1	1	UN-BREAK MY HEART TONI BRAXTON
2	2	ONE AND ONE ROBERT MILES
3	3	DON'T SPEAK NO DOUBT
4	4	ANDREA BOCCELLI
5	5	FREE FROM DESIRE GINA VAN ALKEN
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7	7	2 BECOME 1 SPICE GIRLS
8	8	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
9	9	IF YOU FALL IN LOVE TONY STOKES
10	10	GEORGE MICHAEL OLIVER VISION

### PORTUGAL

THIS WEEK	LAST WEEK	SINGLES
1	1	OLIFINS SABER A MAR
2	2	RIO GRANDE RIO GRANDE
3	3	PELO ABRUHOA BAIEM TEMPO
4	4	SPICE GIRLS
5	5	NO DOUBT TRAGIC KINGDOM
6	6	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
7	7	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
8	8	IF YOU FALL IN LOVE TONY STOKES
9	9	WE'VE STARRA DO & TITTO WITH FLESHQUETTER
10	10	IF YOU FALL IN LOVE TONY STOKES
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1	1	UN-BREAK MY HEART TONI BRAXTON
2	2	ONE AND ONE ROBERT MILES
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8	8	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
9	9	IF YOU FALL IN LOVE TONY STOKES
10	10	GEORGE MICHAEL OLIVER VISION

### DENMARK

THIS WEEK	LAST WEEK	SINGLES
1	1	ROBERT MILES
2	2	UN-BREAK MY HEART TONI BRAXTON
3	3	ONE AND ONE ROBERT MILES
4	4	2 BECOME 1 SPICE GIRLS
5	5	FREE FROM DESIRE GINA VAN ALKEN
6	6	TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCCELLI
7	7	QUIT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS
8	8	IF YOU FALL IN LOVE TONY STOKES
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9	9	IF YOU FALL IN LOVE TONY STOKES
10	10	GEORGE MICHAEL OLIVER VISION

### FINLAND

THIS WEEK	LAST WEEK	SINGLES
1	1	BREATHIE PRODIGY
2	2	UN-BREAK MY HEART TONI BRAXTON
3	3	ONE AND ONE ROBERT MILES
4	4	2 BECOME 1 SPICE GIRLS
5	5	FREE FROM DESIRE GINA VAN ALKEN
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# MUSIC RISE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**BOSNIA:** With the emergence of about 30 new bands, a dynamic punk and alternative rock scene developed in the besieged capital of Sarajevo during the 1992-96 war here. In April 1996, 14 of these new acts participated in an album of live recordings called "Rock Under Siege A," which was released under the auspices of Radio Zik (Radio Mili). In November 1996, many of these performers were joined by acts from Slovenia for two concerts at the Sloga (Harmony) club in Sarajevo, an occasion that was only made possible thanks to a special lifting for two nights of a curfew, which is still in effect. Now Radio Zik has put out a new album called "Rock Under Siege B," featuring studio recordings by 12 Sarajevo bands, including the Moron Brothers, Maestros, Maestros, Down, Green Cheese, Protest, and Quasimind. The songs reflect the latest musical trends, many with lyrics that are steeped in the harsh realities of life in this war-torn region.

PETAR JANJATOVIC

**BULGARIA/BELGIUM:** After six years as a top Bulgarian model, Petia Pavlova launched a new career as a singer when she released her debut album, "Sunlit" (The Dream), in 1994. The following year she recorded 14 songs from films and musicals for "Let's Make Love," an album released to mark the 100th anniversary of the cinema. "A Fine Romance" from that album was widely acclaimed as one of 1995's best music videos by a Bulgarian act. Now she has released a new single, "Good Times," under the name Petty Paul. A mixture of girlie pop and uptempo house, the song was penned by the Belgian songwriting team of Frank Van Sandt, Rick Van Sandt, and Chalina and features rap vocals by Marky V. Recorded in Belgium and mixed in Bulgaria, the record was released jointly by Inside Records (Belgium) and Pulse Records (Bulgaria) and will be distributed in both countries. The video for the song has already been shown several times on international music-TV channel MCM. Meanwhile, Pavlova's modeling career continues: Petty Paul is the new face for Pepe Jeans in Bulgaria.

CHRYSTAL CHENOV



mark the 100th anniversary of the cinema. "A Fine Romance" from that album was widely acclaimed as one of 1995's best music videos by a Bulgarian act. Now she has released a new single, "Good Times," under the name Petty Paul. A mixture of girlie pop and uptempo house, the song was penned by the Belgian songwriting team of Frank Van Sandt, Rick Van Sandt, and Chalina and features rap vocals by Marky V. Recorded in Belgium and mixed in Bulgaria, the record was released jointly by Inside Records (Belgium) and Pulse Records (Bulgaria) and will be distributed in both countries. The video for the song has already been shown several times on international music-TV channel MCM. Meanwhile, Pavlova's modeling career continues: Petty Paul is the new face for Pepe Jeans in Bulgaria.

CHRYSTAL CHENOV

**IRELAND:** Gail-Linn, the organization that promotes the use of the Irish language, has taken the unusual step of issuing an album of children's songs in English, "When I Was Young," on a new label, Fenn Records. It follows the success of a 1994 collection of Gaelic songs, "A Star's A Starlin'" (subtitled "Songs For All Ages"), which featured 36 traditional songs for adults and children, many of them recorded for the first time. "When I Was Young" includes 28 tracks by the same artists who performed on "A Star's A Starlin'," namely the husband-and-wife singers Luan Pluagh and Padraigín Ní Uallachain and guitarist/mandocellist Garry O. Brian. Ní Uallachain composed and sang the title track for a feature film, "Braveheart," which premiered at the 1994 London Film Festival. O. Brian, a multi-instrumentalist and instrument maker, tours internationally with the groups Skylark and Butane and Bows and the Mairín O'Connor band. During Graham's visit to schools in Northern Ireland, he met with several teachers from all sections of the community suggested that he record certain songs, and "When I Was Young" is the result of their requests. The best-known number on the album is probably "I Know Where I'm Going," which was published early this century in the first volume of "Irish Country Songs" by Herbert Hughes.

KEN STERNAT

**AUSTRIA:** Vienna is alive with the sound of music. Many big theaters in the capital are currently staging musicals, including "Cabaret," "Anatevka," "She Loves Me," and "Elisabeth." Now one of the stars of "Elisabeth," the German singer Sissy Kroszner, has released his second album, "Sissy Kroszner" (RCA Victor). Most of the titles on the international version of the CD are in English, including songs such as "Mais Saigon," "Evita," and "Starlight Express." The album was produced and arranged in Vienna and Los Angeles by Martin Gellner and Werner Strunka for Beat 4 Feet Productions. According to Gellner, the album features what he knows his audience with an unusual twist. "It is music with jazz, rock, and pop influences, done in a new way," he says.

MANFRED SCHREIBER

**NETHERLANDS/BELGIUM:** The Belgian wave of bands that is currently sweeping the Netherlands, incorporating acts such as dEUS, Moondog, J.C. No Choice, and Metal Molly, goes stronger all the time. But it is still very rare for a Belgian act to be signed directly to a Dutch record company. However, that is what happened to Keaton, a five-piece band named after the comedian Buster Keaton. Hailing from Wallonia, the French-speaking part of Belgium, Keaton is now on the Columbia roster in the Netherlands. Initial interest was sparked by the group's inclusion on an independently released compilation, "Europa Connection," featuring artists from various European territories. Now Keaton's debut album, "Intervallum," which was recorded in the Haute Region studio, outside Liège in East Belgium, has been released. Although the so-called Belgian wave is talked about as a "movement," the acts involved are very different from one another, and Keaton is no exception. The band's music is a mixture of rock, pop, psychedelia, and industrial, with occasional echoes of American heavyweights such as Alice in Chains. While the first single, "Kill Me," is accessible, multifaceted pop, other songs on the album are a lot more difficult to appreciate on first hearing. Sony Music Holland introduced the band to the company's foreign affiliates and the media at a special showcase organized during the Noorderslag trade fair in January.

ROBERT THILL

**U.K.:** Some of the country's top R&B singers, including Fay Simpson (of Na Youcours), Chris Ballin, Jolie Roberts, and the members of M People, were in a packed audience at a London club, the Spot, to hear Paul Johnson perform his first solo gig in six years. Johnson went into semi-retirement after being dropped by CBS (Columbia) but has recently teamed up with the label with his People. He is now signed to Cosmo Records and has a new album scheduled for release in the spring.

KWAKU

## 4AD Imports Icelandic 'Madness' Of Gus Gus

THE SONIC MONTAGES and songs created by Reykjavik, Iceland's Gus Gus for its debut album, "Polydistortion," defy easy description. But Lewis Jamieson, who signed the ensemble to 4AD in London, gave it a try.

"In Iceland, everything is imported," he says, "so you get this blending of Detroit house with English techno with Belgian techno and the 'madness' endemic to the Icelandic nature."

Certainly "madness" here is a compliment. As a group that Jamieson describes as "very much boundary breakers."

Gus Gus—the group takes its name from Rainer Werner Fassbinder's 1973 film "Manchman Gus Gus" and Gus Gus is a mad man—has its roots in the filmmaking of Stefan Arni and Sigrún Ásdóttir, who in 1995 recruited a multitalented cast, including Daniel Agust, Magnús Jónsson, and Hafdis Hrafnk. For film and soundtrack projects that evolved into this recording ensemble.

"This is the most exciting thing I've heard for years," says Jamieson, who was turned on to Gus Gus via an Iceland-only indie release in late 1995. He subsequently passed a tape to 4AD founder Ivo Watts-Russell and Robby Hurley in the label's Los Angeles office. "I came back saying, 'I love it,'" recalls Jamieson. "What I like about everything they do is the combination of their talents. They're at the cutting edge of dance and soul."

The band's first U.K. single, "Polyesterday," which has gotten exposure on BBC Radio One FM, is a trippy combination of ambient atmosphere, funky guitar, electronic tape loops, and dreamy lyrics/images.

"When you get that Prodigy at No. 1, it's clear that kids [in Britain] are more amenable to Celtic music," says Jamieson. "Gus Gus are challenging the status quo, whatever it may be." And in that way, the band follows the 4AD tradition. "What the Pixies did with grunge music, they do with electronic music," he says.

While promotion of Gus Gus has come largely through dance club exposure thus far, the group will have its first live show in London Feb. 13 at Hammerstein's Riverside Studios; the setting will mix music with film, theater, graffiti, "and anything else we feel appropriate," says Jamieson. "What we want to do is not

a gig as such, but an event that will reflect some of the range of the band's talents."

Another single, the electronic bass-powered "Believe," will be released in the U.K. Feb. 17. Meanwhile, "Polydistortion" is due for release this spring on 4AD Records in the U.S.

"There is a real belief at 4AD in the States that this will break into the mainstream," says Jamieson of Gus Gus. "This group is not afraid of trying new things and that sense of purpose is fired through everything they do."

## HOME & ABROAD



by Thom Duffy

**G**EORGE WINSTON, who has spent more than four months at No. 1 on the Top New Age Albums chart with his Windham Hill album "Time & Love," The Music Of Vince Guaraldi, embarks on an European tour this Feb. 7 in Paris.

early March. Then beginning March 19, Winston starts a 12-date tour of Japan, which is to be capped by performances in Taiwan, Hong Kong, Thailand, and Australia.

**B**ORDER CROSSINGS: In the wake of Babybird's chart success in the U.K., the Echo act opens its first European tour Thursday (30) in Cologne, Germany, while the single "Candy Girl" is released in Britain as follow-up to the top 5 hit "You're Gorgeous" . . . Garth Brooks is already booked to perform two outdoor concerts May 16 and 17 at Croke Park in Dublin, Ireland, remains Brooks' most loyal market outside the U.S. . . . "A Collection of Festival Highlights" is an album compiled by Radio Netherlands to highlight the range of international talent recorded by the service at Dutch festivals in recent years, including Mai's Salif Keita at the World Rocks Festival in 1995; Brazil's Gilberto Gil at the Viva Brasil event staged in Amsterdam; also included are American composer/keyboardist J. Meschero Chuchó Valdes at the Music Meeting festival in Nijmegen in 1993. More information on the release is available at Radio Netherlands' World Wide Web site (<http://www.rnw.nl>).

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, British Isles & European Editor, at [thom@duffy.com](mailto:thom@duffy.com), or by mail to 1701, WC2E 2AH, or faxed to 410, 333-5216.*

## 'Bedazzler' Is 4AD For Universal Toronto Lo-Fi Pop Act Debuts On Major

■ BY LARRY WILKINSON

TORONTO—With the release of its lo-fi pop album "Bedazzler" on MCA Records here Tuesday (28), MADE will shake off, albeit reluctantly, its status as an independent band.

When Brian Hetherman, director of A&R at Universal Music Canada, first sought to sign the Toronto-based quartet, he discovered that its members—Jason Taylor (lead vocals, guitar), Simon Bedford (guitar), Frank Guiderio (bass), and Allison MacLean (drums)—were deadset against signing with a major.

"They were one of the most anti-major-label bands I'd ever met," says Hetherman.

"Our fear was losing control of how our music would be represented," says Taylor. "Obviously, when you get another party involved, investing money, they want to sign in what you do, and you're expected to make compromises. We've found that once you get past the company logo, and meet the people, they really are good people. We couldn't be happier."

To set up the album, Universal Music Canada blanketed Canadian retail, media, and college radio in December with a three-song CD featuring tracks "Smudge," "Smudge," and "Fun Of You." The company will support the album nationally with outdoor advertising, radio airplay, and a track and consumer prize campaign.

On Jan. 13, Universal Music Canada serviced the album's leadoff track, "Hairdown," to Canadian top 40, adult rock, and modern rock radio. The rest of the track, directed by Javier (44:00), Corey Hart, Ashley MacIsaac), will be delivered Feb. 4 to MuchMusic and ModernPlus.

The first to add "Hairdown" was Quebec rock CMTI Winnipeg, Manitoba. "It's a perfect record for us, sound-wise," says music director Barry Taylor. "It has a great hook and chorus."

Additionally, the band is doing a four-city showcase tour for media and retail Feb. 3-4 in Vancouver; Feb. 5-6 in Calgary; Alberta; and Feb. 17-18 in Montreal. With its Canadian labelmates Age Of Electric, MADE will perform Feb. 12 at a Toronto music-industry party to

launch the Universal Music Name in Canada.

To build support for the band within Universal, the Canadian affiliate signed MADE during the company's worldwide meetings last August in Toronto.

According to Randy Lennon, senior VP/CM of Universal Music Canada, "MCA Records in America are very excited about the project and will release the album in early spring. We also have commitments in other territories, but it's too early to detail them."

MADE was formed four years ago in Toronto when Jason Taylor, who had been playing in local garage bands, telephoned his friend Bedford and suggested working together. The two then invited MacLean and bassist John Bowker to join.

Of the significance of its name, with its upper- and lower-case spelling, Taylor says, "It's a meaningless word—the name naming the band 'The'." The upper- and lower-case spelling is a tongue-in-cheek way of writing it."

In late 1988, MADE made its recording debut with the independently released, six-song cassette "Rumball," recorded at the Gas Station studio here for "800 in a couple of days," according to Taylor. It was followed in 1994 by "Smudge," independently released cassette, the 12-song "8 Track Recorder," recorded by the band on a 8-track booth in its rehearsal studio. Neither album was released on a major label.

According to Taylor, both cassettes sold "a couple hundred copies," primarily at the band's gigs. Hetherman became interested in the band in 1995, while he was in his boutique Sound Studio here, recording songs. Hetherman, who had seen the band several times in area clubs, was invited to the studio by its owner, Tom Smith, who also operates the Universal Music Canada-distributed Hypnotic Records. By this time, Bowker had been replaced by bassist Frank Guiderio.

"When I started doing A&R [six months earlier], I had heard about them quite a bit," says Hetherman. "They are one of the bands people were talking about on the charts. I checked them out, but I thought they were kind of sloppy. Then Tom told me MADE was recording in his studio, and invited me. The band played me several tracks, and I was completely floored by them."

Another person who was taken by the group's Hypnotic sessions was MacLean's brother James, of Entenrock Management, which manages Canasta as the band's Decca/Warner. As a favor to his sister, MacLean had set up the sessions and linked up with Volvo's producers, Darryn Barry and Annihilah. Up to this point, James MacLean says, he hadn't taken the band seriously.

"The band spent two months fighting, learning what they were as a band, and then they came out with 'Bedazzler.' I heard the diamond in the rough I didn't hear before," he says. MacLean then became the band's manager.

After completing the album in November, the band was offered a major label to release it. However, there were no immediate takes, except Hetherman at MCA Music Entertainment

Canada (renamed Universal Music Canada in December).

"Initially, the last label I was going to sign the band was MCA," says James MacLean. "I felt Brian was too close [to the A&R position], and that [the company] wouldn't be able to do anything with a [le] fit band like MADE. To the band's dismay, we searched long and hard for a label. They thought the idea they walked out of the studio, I'd be able to get them a deal within a week."

Frustrated with the time it was taking to land a deal, the band decided to release a five-song CD themselves. Titled "limbo," it featured the Hypnotic-recorded tracks "Fire," "Oog," "Smudge," "Rabbit," and "Fun Of You." According to Taylor, it sold "several hundred copies."

"We primarily released it because we were going to do a tour out to British Columbia to music conference Music West, and we wanted something to sell along the way. They kept asking, 'Taylor says.'"

While James MacLean continued to seek a label deal, the band spent the time being motivated by the label. Booked by Courage Artist and Touring here, the group mostly played in Ontario, often to small crowds because it wasn't well known outside of Toronto. "We played to 10 to 15 people, but they turned out to be some of our best shows," says Taylor.

While James MacLean says that the band was motivated by the label, he says that the band was interested in the label. He says that the band was interested in the label. He says that the band was interested in the label.

"Brian was there right at the beginning," says Taylor. "By the time he signed us, he'd lived with our record for eight months. He was our biggest supporter."

While MADE members and Hetherman were happy with the bed tracks of the Hypnotic recordings, neither party was satisfied with the music itself from the sessions. The Hypnotic Sound tracks were mixed fresh at Toronto's Manta Sound with engineer Ron Searles in November and December '96, and mastered in late December by Horvie Weinberg at Masterdisk in Newark, N.J.

Despite having several impressive new songs, the band and Hetherman rejected any further recording. Taylor says, "We had the album we all wanted."

Not satisfied with the lyrics and melodies, Taylor sought to become the creative spark of MADE, but he is reluctant to take full credit for the group's music.

"I just don't sit down and write 10 songs and bring them in," he says. "Most of our songs are jammed [by the band], and they wouldn't be what they are if it wasn't for everybody else. Every member contributes arrangements and song structures."

According to Taylor, the band now has another album's worth of songs. "Here we are now with 10 or 15 songs written, and we're probably have another year before we are able to release any. This is a great situation to be in. Our second record should be pretty good, too."

## CELTIC HEARTBEAT

(Continued from page 43)

and its No. 13 placing on the year-end charts for 1996. Celtic Heartbeat has also introduced many Irish artists into the international stage, including the young choir Anuna and Frances Black. In addition, the label is working on Wheelie's soundtrack for the political, charity-themed film "Some Mother's Son."

Celtic Heartbeat is widely credited with spearheading the current popularity of Celtic music, which dominates the world music and new age charts.

The Corps, who are signed through a separate deal with 143 Records and Atlantic's Lava imprint, are not affected by the world music and new age charts. They are staying with Atlantic and Warner Music International.

Atlantic executives could not be reached for comment at press time.

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

# Phillips Family Sees Select-O-Hits Endure, Prosper

■ BY RICK CLARK

**MEMPHIS**—Sometimes, when best-laid plans are blown apart, something unexpected happens that makes everything better for everyone in the long run. Memphis-based Select-O-Hits, one of the most successful distributors in the South, has its genesis in such an experience. It is a story of a family pulling itself up by its straps and drawing on its knowledge of regional music and how to service it.

During the late '50s, Thomas Phillips (the brother of Sun Records founder Sam Phillips) sold or invested practically everything he owned and joined with his other brother Jack Phillips to help manage Jerry Lee Lewis. At the time, the mercurial artist was riding high on hits like "Great Balls of Fire," and the extreme investment seemed like a certain winnery. Little did the Phillips brothers know that the public outcry over Lewis' marriage to his cousin Myra Gale Brown would practically destroy the artist's chance of a commercially successful career.

"Dad had sold any life insurance he had with Scott Paper Co. and profit



Pictured, from left, are the owners of Select-O-Hits: Johnny Phillips, Kathy Phillips, and Skip Phillips.

Memphis, who carried it, so Dad started doing more and more retail," says Johnny Phillips.

Thomas Phillips enlisted his wife, Lucille, and children Skip, Kathy, and Johnny to run the store.

Meanwhile, Select-O-Hits began getting a reputation throughout the black community as a reliable source for jazz, R&B, and blues. As a result of increased activity in those genres during the '60s and early '70s, the company began buying even more product directly from labels.

By the mid-'70s, Johnny and Skip Phillips owned a small recording facility called Select Sounds Recording Studio, where artists like the Amazing Rhythm Aces, Charlie Rich, and Lewis would occasionally record demos. That all came to a halt when the studio turned down. The studio experience, as well as earlier forays into indie labels, would serve Johnny Phillips well when he later went back to forming more small labels.

During that time, a local distributor, Hot Line, was in dire straits because the owner was dying of cancer, and his family had no desire to take over the business.

"Instead of paying any bills that he owed, he decided to quit paying every bill and start sending product back," Phillips recalls. "When we heard about that, we started calling all of the labels and said, 'Look, you are going to lose money. We will buy your inventory that you have over there if you let us be your distributor. Just about all of the labels went with us. The ones that really turned the tide for us were Malaco Records, Fantasy, and Alligator. When they went with us, a lot of other people followed them."

"In 1978, Uncle Sam didn't really want a whole lot to do with Select-O-Hits, because at that time business was pretty bad. Anyway, he was into the radio and recording business and publishing. Dad wanted to retire, so that is when Skip and I bought both of them out." Now the three siblings are the owners and top executives of the company. Skip is president, and Kathy is national accounts rep and head of advertising.

Eventually, the firm moved to a new, larger facility on the outskirts of east Memphis and began upgrading its com-

puter systems, as well as expanding the staff, to position itself as the primary one-stop distributor in the South.

"Since we started, our business has done huge jumps," remarks Phillips. "If you look in the South itself, there aren't any independent distributors close to our size, I believe. We are one of the true independents left."

Even though Select-O-Hits sells to many of the large chains, Phillips feels that the company's meat-and-potatoes business comes from small- and medium-sized retail chains, like Cuts, Be Bo, Waterloo, Disc Jockey, and Sound Shop.

"There are a number of big chains right now that are having financial troubles. It is no secret," Phillips states. "Although we sell to all of those people, our financial exposure to those

guys is not as much as some of the other distributors. Our primary bases of business are the medium- to small-size chains and mom-and-pop stores, and one- or two-store operations like Waterloo in Austin, Texas."

"These stores understand that you have to make money in this business. They are not about leveraged buys or doing things that they really shouldn't do. They all use common sense, and they are the lifeblood of our business," continues Phillips. "Many of those people have been very loyal to us for over 20 years. They are friends of ours. We deal with most of them when we start off. They have always been true to us, and they know that we will treat them right."

"We have ended up being the distributor for the bulk of the regional records in the South. If not nationally, at least for our region," Phillips notes. "We have labels [with which] we do 75% to 80% of their business, because we are in their region. We know the region and how to get the product out there."

In the '60s and early '70s, Phillips had issued some limited-release R&B records on Select-O-Hits Records and Black Gold Records. As the Select-O-Hits distribution operation took off during the '80s, Phillips returned to his love of launching labels that would focus on the market where the company's distributing strength lay.

In 1986, Select-O-Hits released "Shall We Dance (Electric Slide)," by

Grandmaster Silce, which sold more than 100,000 singles and 25,000 albums, according to Phillips. In 1991, Select-O-Hits' MC Laciavious' "Boomb! I Got Your Boyfriend" sold more than 300,000 units each in the single and album formats.

"We realized that we couldn't seriously compete with pop or country music. We wanted to go for the R&B, rap, and gospel markets, because that is where we felt we knew our business," says Phillips. "We grew up selling that stuff in our retail stores and one-stops. No one in the country knows it any better than we do, independent distribution-wise. We know how to sell it."

While Phillips works as a sales executive at Select-O-Hits, he has continued to expand upon his family of labels, which includes Brutal Records (street rap), Blues Works (Southern R&B), Tremor (alternative rock), and Icehouse (contemporary blues).

Meanwhile, the Select-O-Hits distribution operation continues to grow, in spite of a generally sluggish retail climate.

"We have gone from three people in 1979 to about 50 now," Phillips points out. "I have been able to grow more time and effort into our record labels."

"Labels that have still been with us, like Alligator, Malaco, Savan, and Blind Pig, and people like that, have been with us a long time. They have stuck with us, and it has been a big help," states Phillips. "This isn't about turn-

(Continued on page 53)



sharing to put into this. After all of this happened—boom—Jerry Lee married Myra, his 13-year-old first cousin, and it all just fell apart," recalls Johnny Phillips. "Myra's maternal uncle was manager of Select-O-Hits and president of Echelon Records, of the travails of his father, Thomas."

"We had just built a home when all that happened, and we lost everything and literally moved into a one-room shanty-chop shack—suddenly not having anything, and having five kids, and a mother-in-law living with you. Dad called up Uncle Sam, who said he could come work in his warehouse," Phillips continues. "Eventually, Dad began putting together packages of five Sun singles in a bag for 90 cents. At that time, we would package a Johnny Cash [cut] on one side, and a Jerry Lee [cut] on the other side, and we would put what we thought were non-hit records, like Billy Lee Riley, Warren Smith, and Ray Smith, on the inside. He would take those around and sell them to stores."

In 1960, Thomas Phillips formed Select-O-Hits, a name inspired by those packages of Phillips and Sun. The name stood for "select our hits." Phillips then opened a Select-O-Hits store that initially mainly Sun titles but soon branched out to stocking product from other labels, particularly blues and jazz releases.

"At that time, there were only a few places where you could get a really good selection of blues and jazz, and there was no one in our area, which was north

## Seasonal Music Hit By Sales Downturn

■ BY ED CHRISTMAN  
and DON JEFFREY

**NEW YORK**—Even in light of the disappointing music sales during the recent holiday selling season, retailers say they were doubly disappointed by the weak sales for Christmas and other seasonal music.

Most merchants attributed the poorer seasonal music sales to the lack of a popular new title this year. But some suggested that the slowing of CD penetration might have also been a factor. In South Plainfield, N.J., David Lang, president of the nine-store Compact Disc, reports weak sales of Christmas music at his chain. "There were not as many big hits this year," he notes. "And I felt the catalog was not quite up to last year."

The No. 1 title on Billboard's Top Christmas Albums chart throughout the holiday selling season was Kenny G's "Miracles—The Holiday Album," which was released in 1994. According to SoundScan, Christmas music sales were down 6.3% for the period from No. 4 through Dec. 29. Total Christmas music sales were 149.5 million, compared with 159.3 million last year. At Compact Disc World—and at some other chains—the biggest hit was

a new title—the Trans-Siberian Orchestra's "Christmas Eve And Other Stories" on Lava.

Larry Mandorf, executive VP/COO of the 149-store, Carnegie, Pa.-based National Record Mart, says, "Holiday music was pretty flat [this year in sales]. He notes that Mariah Carey's "Merry Christmas" and Michael Bolton's "This Is the Time—The Christmas Album" led the pack.

In Canton, Ohio, at the 820-store Camelot Music, VP of purchasing Lew Garrett says that Christmas music had an off year. He attributes that softness to the lack of a big new Christmas release. Also, he points out that the perennial best-selling Christmas albums, such as "Miracles" and Mannheim Steamroller's "Christmas In The Air," "hit the wall this year."

Dwight Montjar, director of sales at the Omaha, Neb.-based American Gramophone, says that Christmas music sales weren't as strong as the Christmas season of the year before. He notes that Mannheim Steamroller's three albums collectively sold 1.3 million units, according to SoundScan. "That was a record for us, and we can't kick about that," he says.

In general, he notes, "Christmas music sales are cyclical. You never

know which year will be a good year, and '96 didn't turn out to be a good year."

Montjar also points out that one of the things hurting the sales of Christmas music was the overall weak holiday sales. "Christmas music, to a large degree, is dependent on the impulse buy," he says, "and if there aren't a lot of people out there in the stores, then Christmas music sales are going to go with the flow."

Ivan Litvin, president of the Milford, Mass.-based Strawberrytes, has a different theory why Christmas music was off. "The problem with Christmas music is the epitome of the CD replacement problem," he says. "Once you have a favorite Christmas album on CD, why do you need it again? I suspect that people have all their favorite classics by now."

Overall, he called the sales of Christmas music this year "dreadful."

However, not everybody says he had disappointing sales with Christmas music. Mike Pratt, head buyer of Omaha, Neb.-based Homer's, says, "Christmas music was a little stronger than last year. I think it was the chain, the top seller was Jimmy Buffett's 'Christmas Island.'"

## Recordsmith Hammers Out College Niche

### Kentucky Store Specializes In Nat'l, Indie Releases

■ BY PATRICIA BATES

RICHMOND, Ky.—Jeff Duncan makes in-store appearances while on tour with his band, Swifty. But he isn't necessarily stopping to play music, but rather to pick up ideas on how retailers merchandise music.

Jeff and his wife, Jill, have owned Recordsmith—which has 5,000 titles of new and used CDs and cassette tapes—since 1990. The shop is in this college town, an hour from Lexington, Ky., for 19 years. Many of the 15,000 students at Eastern Kentucky University hang out in the store with the Duncans, and



store's shelves.

"Tuesdays and Fridays are our major sales days. At least 70%-75% of what we offer is alternative rock," says Jeff. "Our customers know their street cred and the business. We may have 40-50 of them who are in here as often as four times a week."

Recordsmith is near I-75, so it's centrally located among banks, restaurants, and gas stations. At a midnight release party last year for Pearl Jam's "No Code," traffic had to be directed as Swifty, Gold Tooth Display, and the Posters played at the 1,300-square-foot store.

The Wallflowers also once made a brief shopping excursion to the retailer. "It was really cool to have Bob Dylan's son here," says Jeff. "We have a lot of musicians who work here."

At least 85% of the store's clientele are males aged 16-24. But the gender gap narrows when Eastern Kentucky begins its school year, and female students need posters from Recordsmith for their dorm rooms.

"We had our first graduating class after our fourth year here," says Jeff. "Many of the alumni came back during homecoming."

The Duncans, who received degrees in journalism (Jeff) and art/advertising (Jill) from the University of Kentucky, Lexington, in 1986, also manage a design firm, GraphicSmith. Jill worked as a graphic designer for The Lexington-Herald Leader for six years.

After Jeff learned that the previous Recordsmith owner wanted to retire, he bought the inventory in 1990. By that time, Recordsmith had already released a compilation of central Kentucky bands, "Bigger Than You."

Recordsmith's selection is 70%-75% alternative, mainstream, and

indie rock; 15%-20% rap; and 10% country. There's no jazz, classical, or blues product. In late January, Tool, Archers of Loaf, Beck, Wilco, and 311 were the top sellers here.

Unlike some retailers, the Duncans mix the new CDs with old. "We have about 2,000 used CDs, which is about 40% of our stock now," says Duncan. Of the pre-owned discs, he adds, "we have a turnover of seven to eight times a year. We'll like that ratio to be lower, but we can't control what they bring in the door."

There is an average of more than 400 used cassettes in the bins. "I



Jill and Jeff Duncan are the owners of Recordsmith, which has 5,000 titles of new and used CDs and cassettes. (Photo: Patricia Bates)

can't always guarantee a new tape, but I can use one," says Duncan. "That's because I can open and find them. I can't if they come from a distributor."

Recordsmith almost has an optical-illusion look. The walls are painted black, but they seem three-dimensional because of the color posters. The rows of CDs are arranged in a V-shape. There's a green board, on which the Duncans announce releases, that nearly spans from floor to ceiling.

The Duncans hire service-minded employees; Recordsmith has four full-time and two part-time staffers. "We look for individuals who have an almost unhealthy obsession with music," says Jeff. "We don't have to dictate to them that they read the trades. They already do, such as Billboard, CMJ, Musician, Magnet, Alternative Press."

They also get the customers excited, as when albums by E-40, Wilco, and the Beatles arrived in the same week, or likewise feel their disappointment, as when Snop Dogg's "The Dogfather" was postponed for a week.

The Duncans also appear on a few concerts, and it has been known to recommend artists for dates. That makes the Duncans more active in the scene, according to just how neighborhood fiendish in their store's windows or taking in CDs on consignment.

Wal-Mart, Kmart, and Record Town are the three nearest discount music stores. Most of the country fans gravitate to Wal-Mart or to the Best Buy on Nicholasville Road in Lexington, according to Jeff.

However, Richmond residents also make the one-hour commute to the

(Continued on page 53)

## newslines...

**VIRGIN RECORDS** has teamed with the Coalition of Independent Music Stores (CIMS) on an in-store retail tour for its act Silver Jet. The tour began Jan. 14 and runs through Feb. 22. The Los Angeles-based band will perform at 15 of the CIMS' 40 stores across the U.S. The stores have been provided with point-of-purchase materials and funds for radio and print ads. This program is a first for Virgin and the CIMS. The trio's album comes out March 11.

**NATIONAL ASSN. OF RECORDING MERCHANTS (NARM)** reports that Columbia recording artist Kenny Loggins will be the headlining act at the association's scholarship dinner March 11, during its annual convention in Orlando, Fla. The trade organization also announces that Collective Soul will be the closing act during the general session, March 9. As previously announced, Alison Krauss will open the general session, followed by keynote speaker Barry Gibbons.

**EMI GROUP** announces a \$20 million off-balance sheet lease to finance the acquisition of CD manufacturing equipment for its plant in Jacksonville, FL. The lease, which is unusual in the music industry, was financed by Sumitomo Bank Leasing and Finance. The transaction is structured as a Tax Ownership Operating Lease, which combines the tax advantages of ownership with the off-balance sheet advantages of an operating lease.

**MOVIES**, the operator of 220 video stores, says it has adopted a shareholder or rights plan. Although such a measure usually is taken when a company is threatened by hostile acquisition, Movies states that it "did not adopt the plan in response to any current takeover threat and does not see any need to do so." The plan goes into effect if an offer is made for 15% or more of the company's stock, at which time current stockholders would have the right to purchase shares of a newly created class of preferred stock. Rights plans make acquisitions more costly because of the issuance of new stock.

**GENERAL INSTRUMENT**, a provider of digital set-top cable boxes and other equipment for interactive television systems, has approved a restructuring into three separate companies. NextLevel Systems will supply systems and components for high-performance destinations delivering video, voice, and Internet services. This unit's sales exceeded \$1.7 billion last year. The other new companies are CommScope, which manufactures coaxial cable, and General Semiconductor, which supplies other electronics equipment.

**AA&E HOME VIDEO** continues a program of releasing films of Jane Austen novels to the video sell-through market with the March 7 introduction of "Emma." This production, which stars Kate Beckinsale as the title character, will premiere on the AA&E cable network Feb. 16. Last year the home video unit released Austen's "Pride and Prejudice," which it says has sold 120,000 boxed sets. "Emma" carries a list price of \$19.95. AA&E Home Video is distributed by New Video Group.

**ALPHA ENTERPRISES** says it has introduced a new line of carrier for electronic articles security (EAS) tags, which are used to deter the theft of CDs, videos, and other products from stores. In this new system, the EAS labels are locked out of sight and out of reach inside a housing held in place by adjustable cables. Music retailers complain that shoplifters often tear the electronic tags off products, thus escaping detection.

**HARVEY ENTERTAINMENT**, which licenses and develops film and video properties based on comic characters like Casper the Friendly Ghost and Baby Bugs; says its Nasdaq trading the repurchase of up to 380,000 shares—about 10% of the outstanding stock. At press time Harvey's shares closed at \$7.25 each in Nasdaq trading; their 52-week range is \$5.25 to \$12.



**Q SOUND LABS**, a developer of 3D audio technology says it is manufacturing a digital 3D audio processor for DVD, multimedia, and home theater destinations in a venture with Zoran Corp. Zoran supplies Dolby digital decoders and has developed a chip that has the power to run the decoder and 3D audio simultaneously.

**THE GOOD GUYS** report that its total sales fell 7% in the first fiscal quarter, which ended Dec. 31, to \$286.6 million, while sales for stores open at least a year plunged 12% from the year before. The San Francisco-based operator of 79 consumer electronics stores has not yet released its full quarterly financial report. Good Guys! says it opened its second World Multimedia Superstore—a venture with Tower Records—in Redondo Beach, Calif., during the quarter. The first World? Was opened in Las Vegas.

**LASERFIRE INTERNATIONAL** announces a new North American distribution deal for its replacement CD cases with MacTea Products of Northridge, Calif. The company's CD case is an alternative to the standard jewel box; it holds the CD in a concave plastic shell that lies a drawer from its shell. Laserfire's products are enjoyed by most major music retailers.



Doug Rapp, a bass player and full-time employee at Recordsmith, stands in the store in the Richmond, Ky., music store. (Photo: Patricia Bates)

musicians come by to jam almost weekly.

Local music is sold here, as you would expect in a store owned by a working musician. In 1992 Recordsmith engineered "Swifty: Bubbling Over" at East Recording in Memphis in 1995, and the "Recordsmith Presents: You Are Now Entering Kentucky" compilation, featuring 17 regional bands, was cut at Lexington's Tootnoot in 1992. The latter set has sold more than 300 units, and features such acts as Aar-Son, Strangimint, Ted Bundy's Volkswagen, Cone Of Silence, and Loud Boom-Shanka. Both titles can be found on the

## EXECUTIVE TURNABLE

**HOME VIDEO.** Sony Wonder in New York promotes Chuck Nankivell to associate director of marketing, Elisa Peimer to associate director of production, Deborah Straffella to associate director of PR, Debbie Lawrence to product manager for SMV and Sony Wonder, and Janet Stampler to manager of creative audio.

Nankivell and Peimer were product managers; Straffella was manager of PR; Lawrence was associate director of production; and Stampler was coordinator of creative audio and publicity.

E. Dean Jones II is appointed VP of marketing at Rank Video Services America in Los Angeles. He was director of marketing at Merisel Inc.

David Soltes is promoted to executive director of creative services for Paramount Home Video in Hollywood, Calif. He was director of creative services.

NANKIVELL PEIMER

**RELATED FIRMS.** Helen Isaacson is appointed executive VP of worldwide licensing for Marvel Comics Group in New York. She was senior VP/CM of international licensing and merchandising for Turner Home Entertainment.

Send all items for the Merchants & Marketing Executive Turntable to Terri Horro, 1515 Broadway, New York, N.Y. 10036. Photos are welcome, but cannot be returned.

# 'Bananas' Sprouts 'Singing' Spinoff On Capitol; New Albums From Graf, Gordh

ONE BANANA. TWO BANANA: Capitol Records is cranking up promotions on behalf of its debut children's release, "Bananas In Pajamas: It's Singing Time." Composed of more than 50 sing-along songs, it's the inaugural release spin-off of the popular syndicated preschool TV show "Bananas In Pajamas." The album has sold more than 100,000 copies since its Oct. 1 release, according to Liz Heller, senior VP of new media for Capitol. According to SoundScan, it's sold 24,000 units. Kathleen Bywater, president of Playground Entertainment Marketing, based in Pasadena, Calif., which is working the album to children's bookstores, toy stores, and other specialty retailers, notes that these types of outlets are generally not sampled by SoundScan. A national mail tour featuring costumed characters portraying the show's stars—pajama-clad, anthropomorphic



by Moira McCormick

and a "Bananas In Pajamas" finger puppet, which he says helped raise awareness of the audio product.

Heller says that an invitational showcase at New York's FAO Schwarz, to be held Feb. 9 just prior to the opening of Toy Fair, will showcase "It's Singing Time." She observes that, unlike kids' audio products spun off from nonmusical TV shows, "the music is part of the Bananas Do. Kids want this music."

Spinks was responsible for bringing "Bananas In Pajamas" to Capitol. He says he was introduced to the property two years ago in Australia, where the show is produced and where it was already a sensation. "They're something like the fifth-biggest Australian export, just behind *Mit Gibson*," he says. "They're licensed through EMI Australia, which we're part of as Capitol." The "Bananas" merchandise Spinks brought home for his then-4-year-old daughter delighted her, he says, then U.S. TV picked up the show in fall '95. PolyGram Video issued the first video in March 1996.

The TV show has 90% penetration in the U.S. It starts its third season in September. Nielsen ratings for October showed it as the No. 1 syndicated program for children 2-11, according to Spinks. And the "Bananas In Pajamas" stage show was rated among the top 10 toys just before Christmas, he adds.

Capitol entered the children's audio market with very little media fanfare, but Heller and Spinks say that the company is here to stay. "Bananas In Pajamas"

was "the first kids' project," says Heller, "with others to follow in June." She was unable to divulge names but confirmed that they are well-known characters. "We plan to build a small roster of unique properties with real focus, which we can market through our system." Future children's releases, she notes, will not be limited strictly to preschool.

"We see this as a long-term project," says Spinks of "Bananas In Pajamas," "something that I will sell this year and into the next. If it doesn't explode, we're still going to sell a lot of records."

**ARTISTIC DIRECTIONS:** Two of our favorite real-live kids' artists, Lenny Graf and Bill Gordh, have released new albums. Xanx Canadian Graf, a singer/songwriter and player of myriad wind instruments, whose *Noise and Gadgets* magazine lends his records a Spike Jones-ish air, has issued "Planet Lenny" (Toronto-based LGM Int.). Cosmic-themed tunes like "Galaxy Song" (by Eric Idle and Trevor Jones) and Graf's "Earth" rub shoulders with silly stuff like "Lemon" and standards like "The Little Light Of Mine." Superstar trio Sharon, Lois & Bram guest on "I'm Late," and Graf fixtures Patrick, a kid who plays bewildered straight man to Graf's looniness, makes a welcome return.

Singer/songwriter/storyteller Gordh's latest is "Watermelon Patch" (New York-based Lingsberry Music). His jazz-, blues-, and folk-flavored album includes "Looking For That Big Watermelon" (a duet with vocalist Monica Passin), "Heron And Crane," nighttime number "Rachet In The Sky," and the West African-influenced "Sing To The Egg." Delta blues guitarist Scott Ainslie accents "Buzzard In A Box," a story passed down from Gordh's grandfather.

## RECORDSMEN HAMMERS OUT COLLEGE NICHE

(Continued from preceding page)

Mail at Lexington Green, which has a Disc Jockey superstore and the 6,500-square-foot Joseph-Beth Booksellers.

Jeff keeps traveling too, as Swifty's drummer. In 1985 and 1996, the Swifty touring itinerary took him from Tuscaloosa, Ala., to Pensacola, Fla. During that time, he visited retail establishments like Wuxtry in Athens, Ga. "We borrowed an idea from them for RecordSmith," says Jeff. "They had their posters in vinyl sleeves with cardboard, instead of being rolled and wrapped."

He adds, "I also see the promotions that [the labels] didn't send us. I just call up our sales rep, and they'll get it to us, though. They



Recordsmith sells used as well as new recordings, and its black walls are lined with posters and a new-release board. (Photo: Patricia Bates)

know we'll meet the UPS truck at the highway if we're expecting a shipment from them."

## Billboard

### Top Kid Audio™

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/RECORD	TITLE
			LABEL, CATALOG NUMBER/DISTRIBUTING LABEL, (C)EST PRICE	
			*** No. 1 ***	
1	1	13	READ-ALONG (WALT DISNEY 60854) (9.98) (Cassette)	101 OALMATIONS (LIVE ACTION)
2	2	29	VARIOUS ARTISTS WALT DISNEY 60857 (10.98) (5.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
3	4	74	VARIOUS ARTISTS WALT DISNEY 60858 (10.98) (5.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
4	10	74	BARNEY & BARNEY MUSIC 27115 (9.98) (5.98)	BARNEY'S FAVORITES VOLUME 1
5	11	74	VARIOUS ARTISTS WALT DISNEY 60856 (10.98) (5.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
6	12	52	SING-ALONG WALT DISNEY 60859 (10.98) (5.98) (Cassette)	WINNIE THE POOH
7	6	63	SING-ALONG WALT DISNEY 60265 (6.98) (3.98) (Cassette)	TOY STORY
8	9	14	ALVIN & THE CHIPMUNKS SONY WEAVER 63595 (9.98) (5.98) (Cassette)	CLUB CHIPMUNK: THE DANCE MIXES
9	3	8	SING-ALONG WALT DISNEY 60910 (10.98) (5.98)	101 OALMATIONS (LIVE ACTION)
10	7	16	VARIOUS ARTISTS NIO RHINO 72457 (RHINO) (9.98) (5.98)	FOR OUR CHILDREN TOO
11	5	12	NIO RHINO 72457 (RHINO) (9.98) (5.98)	SPACE JAM: AUDIO ACTION-ADVENTURE
12	8	11	SING-ALONG WALT DISNEY 60922 (10.98) (5.98)	TOY STORY
13	17	8	VARIOUS ARTISTS WALT DISNEY 60914 (9.98) (5.98)	MOUSE HOUSE
14	16	16	VARIOUS ARTISTS WALT DISNEY 60915 (10.98) (6.98)	DISNEY'S MUSIC FROM THE PARK
15	25	55	VARIOUS ARTISTS WALT DISNEY 60920 (10.98) (5.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
16	16	41	VARIOUS ARTISTS WALT DISNEY 60897 (9.98) (5.98)	DISNEY'S PRINCESS COLLECTION
17	20	35	KENNY LOGGINS & SONY WEAVER 63042 (COLUMBIA) (9.98) (5.98) (Cassette)	RETURN TO POON CORNER
18	18	34	READ-ALONG WALT DISNEY 60268 (6.98) (3.98) (Cassette)	THE HUNCHBACK OF NOTRE DAME
19	18	15	READ-ALONG WALT DISNEY 60271 (6.98) (3.98) (Cassette)	101 OALMATIONS
20	23	59	BARNEY & BARNEY MUSIC 28330 (DM) (9.98) (6.98)	BARNEY'S FAVORITES VOLUME 2
21	15	5	MY FIRST READ-ALONG WALT DISNEY 60272 (6.98) (3.98) (Cassette)	101 OALMATIONS: MEET THE PUPPIES
22	25	34	SING-ALONG WALT DISNEY 60891 (10.98) (5.98) (Cassette)	MICKY'S FAVORITES
23	22	58	READ-ALONG & WALT DISNEY 60264 (6.98) (3.98) (Cassette)	THE LION KING
24	RE-ENTRY		CELEBRATING KIDS CLASSICS (NEDSON 217) (3.98) (9.98)	ACTION BIBLE SONGS
25	RE-ENTRY		CELEBRATING KIDS CLASSICS (NEDSON 216) (3.98) (9.98)	TODDLER TUNES

Children's records: original soundtracks included. © Recording Industry of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multiplier policies indicated by a number in the right margin. Most albums available on cassette and CD. \* Indicates original copy is available. Most tape prices, CD prices, and B&B labels, are suggested lists. Price varies slightly. © and all other ® are registered prices, which are projected from wholesale prices. © 1997, RIAA/Worldwide Communications, and SoundScan, Inc.

## PHILLIPS FAMILY SEES SELECT-O-HITS ENDURE

(Continued from page 31)

have a Johnnie Taylor record, through Malaco, out right now that has shipped over 300,000 units. We also have labels like Priority Records, who are doing well selling out old 25¢, 50¢, 10¢, 25¢, Doggy Dogg, Ice Cube, Dr. Dre, and all of those titles. We also distribute Disney."

Select-O-Hits sells to every major one-stop in the country, including Valley and Abbey Road in California.

"The reason they buy from us is not because they can't get product from other places; it's just that we have really good fills and real good services," Phillips says. "We like our fills to be in the high 80% to 90% range. We literally run inventory every day, so we know where we stand."

"One time, we had one guy tell us that we were a mom-and-pop distributor, and he was going to put us out of business. He is long gone now," Phillips says.

"We don't mind being called a mom-and-pop distributor. We are a family business," Phillips continues. "Anybody who wants to get us on still get me or my wife on the phone. We don't mind having to go through a whole bunch of hoops to get to anybody. If they have

any questions or complaints, they just get on the phone. We may do a lot of business, but we know where we came from, too."

"The fact that we were retailers at one time and one-stop at one time and rackjobbers at one time is something that has helped us out a lot," states Phillips. "We know what our customers want, so we try and make sure that they get it."

Speck's Gets Cool. LL Cool J's *Stets* topped by a Speck's Music store in North Miami Beach, Fla., to sign copies of his Def Jam/Jammer release "Mr. Smith." Show, from left, store manager Jeanne Lockett, LL Cool J, and Speck's president Ann Loeff.

## FOR THE RECORD

The list of 1996's best-selling singles in the Jan. 18 issue did not include the recording that was the No. 2 seller of the year, Bone Thugs-N-Harmony's "The Crossroad" (Ruthless/Relativity), which has sold 1.1 million units, according to SoundScan.

# Surveying Other Genre Sales Trends For '96

LAST WEEK in a page 1 story, Billboard analyzed the 12.1% drop in country album sales. Retail Track thought it would be interesting to see how some other genres did in 1996. According to SoundScan, alternative rock accounted for 17.1% of all album sales, selling some 106.2 million units. That total represented an 11.9% increase over the previous year's total of 94 million units. R&B music, on the other hand, experienced an 8.3% decline in 1996, with its album sales going from 80.7 million units in 1995 to 74 million units in 1996. R&B accounts for 12% of overall album sales.

Rap, which accounts for 9.1% of all album sales, had an explosive year last year. Album sales for the genre were 56.3 million units, up 35.6% from the previous year's total of 41.5 million units. Metal, meanwhile, suffered a 15.1% downturn in album sales. Metal albums, which account for 4.3% of all album sales last year, saw sales drop to 26.4 million units, down from the previous year's total of 31.1 million units. Classical music also experienced weakening album sales. The genre, which accounts for 3.5% of all album sales, posted a 10% drop, with album sales going from 25.8 million units in 1995 to 23 million units last year.

Jazz, which has the same album market share as classical, enjoyed robust growth in 1996. The genre finished the year with album sales of 21.8 million units, up 47.3% from the previous year's total, 14.8 million units.

**ANOTHER DREAM:** Mike Delich, formerly head of sales at

American Gramophone, has left the company to become president of a new, as-yet-unnamed label. It will be a full-service label and will eventually offer music in most genres.

The label is being started by Norm Waitt, a co-founder of Gateway2000, a personal computer manufacturer. Waitt, who was listed in *Forbes'* recent listing of the 400 richest people in the world, "is a huge music fan, according to Delich. "His head and heart are into the music. We are not coming in to see what we can get out of it. We want to be able to make a contribution to the business."

Gateway2000 made its name by selling computers directly to the consumer. But for its music dealings, Delich says, the label will first look at traditional distribution. Eventually the company hopes to make its mark through other distribution channels as well. The label, which should have its first releases ready by the fall, will look to develop and record its own talent, Delich says. "Also, we will look for mergers and acquisitions with existing labels," he adds. "We have financial resources in a business where they are sorely needed."

But Delich distinguishes his company from all the vulture investors looking at the music industry. "We are here to build

something," he states.

**ALLIES NO MORE:** The Alliance Label Development Group (ALD) was dismantled a couple of weeks ago, with Duncan Hutchison, who headed the operation, leaving. ALD was formed when the Alliance Entertainment Group acquired Independent National Distributors Inc. (INDI). At the time of the acquisition, Alliance already owned two other independent distributors, Alliance Music Distribution and Encore.

With the purchase of INDI, Alliance changed Alliance Music Distribution into ALD, a marketing arm that offered enhanced services to a select group of labels going through INDI. With the current reorganization of INDI, ALD became redundant and thus was discontinued, sources say.

Alliance Entertainment Corp., meanwhile, saw its stock price reach a new low: It traded for \$1.625 Jan. 21.

**TOWERING OUT:** Tower Records/Video closed two stores at the end of the year, one in Tacoma, Wash., and the other in Phoenix. Tower president Russ Solomon reports that the leases were up and that it made more sense to close the stores than to renew the leases.

**IN LOOKING** forward to the annual convention of the National

Assn. of Recording Merchandisers, Curt Eddy, VP of field marketing at PolyGram Group Distribution (PGD), reports that the action is going to be fast and furious at the PGD Zone this year. Among the acts already lined up to perform are Toni T (Polydor), Joany Lang (A&M), Neal Cote (Mercury Nashville), Chris Botti (Verve), Warren G (Def Jam), Flipp (Hollywood), and Edna Swap (Island).

The store-design industry is gearing up for GlobalShop, a trade show that will be held March 22-24 in Chicago's McCormick Place. According to a press release, the store-design exposition will focus on the "store within a store" trend. In addition, visual merchandising strategies will be featured at the conference. GlobalShop is based in Atlanta.

**MAKING TRACKS:** BHI Teitelbaum has stepped down as president of the National Record Mart chain, and promoted executive VP/COO Larry Mundorf to that post. Mundorf, formerly an executive with Alpha Enterprises and, before that, with Camelot Music, joined the Pittsburgh-based chain in January '96. Teitelbaum will retain the titles of chairman and CEO.

Big Daddy, an independent distribution company based in Maplewood, N.J., announces the appointment of Jeri Nelson to the position of "big mama," according to a company press release. . . Dwight Montjar, formerly Midwest regional sales representative for American Gramophone, has been named director of sales.

## RETAIL TRACK

by Ed Christman



Disney



## Mickey Salutes Grammy Noms

Walt Disney Records applauds all of the 1997 Grammy Award nominees for their outstanding contributions to the music world, creating timeless classics for generations to come.

WDR is pleased to announce this year's nominees, which include the label's first nomination in a country music category. The WDR nominees are:



Best Female Country Vocal Performance  
"Baby Mine"  
Alison Krauss  
—from *The Best of Country*  
—from *The Best of Disney*



Best Pop Performance  
by a Duo or Group with Vocal  
"When You Wish Upon a Star"  
Take 6  
—from *Music from the Park*

Best Instrumental Arrangement with Accompanying Vocal(s)  
"When You Wish Upon a Star"  
Take 6  
—from *Music from the Park*

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# Survey: Older Demos Crucial To Online Retail

BY BRETT MATTHEWS

**LOS ANGELES**—Online or World Wide Web-based music retailers have a unique opportunity to reach consumers who are 30 or older, according to a new study by Red Bank, N.J.-based Music Marketing Network (MMN), which was conducted in cooperation with America's Online (AOL).

Most of those who do buy online are 30 or older, which is a more mature demographic than the 16-24 core music consumer at traditional retailing.

"The industry has the opportunity to develop online music sites that bring in a new audience that has been dormant or inactive, compared to the traditional online consumer," says Caroline Eichman, senior VP of research for MMN.

Most consumers who buy online cite convenience as their main motive for making their purchase, according to the study.

"For music, there is a niche forming for people who are over 30 who may not feel comfortable shopping in a record store for their money, where they have to deal with an employee who has purple hair and pierced eyebrows," says Emily Green, an analyst for Forrester Research, which was not involved in the MMN/AOL study.

About 1,454 AOL subscribers responded to the survey, which was conducted by AOL's Research Team, a shopping venue that rewards survey participants with incentives, such as free online time. To qualify for the

study, participants must have made at least two album purchases in the three months prior to the Sept. 30-Oct. 10, 1996, poll. The survey was also distributed equally between respondents who had visited online music sites and those who had not.

Consumers under 30 are also, but very seldom, visitors to music retail sites,

very. Some 87% of respondents say that online prices should be no higher than those at record stores.

"There is a general perception that when a consumer buys online, they are cutting out the middle man, and that the price should be lower," says Eichman.

"The average consumer probably doesn't understand the economics and price-

log-shopping demographic, which is dominated by women, according to Bruce Ryon, VP/chief technology analyst of PC Meter, which tracks and monitors the Web traffic but does not report on the transactions that take place on each site.

Among online consumers of music, classical and jazz/blues fans are more

## MMN Survey: Online Sites Not Influential

**MUSIC SITE STATS:** Online music sites are not yet a major influence on how music consumers learn about music, according to a study by Music Marketing Network (MMN) in conjunction with America's Online (AOL).

Only 13% of respondents indicated that online music sites have a high amount of influence on their buying. However, the results suggest that there is a high potential for these sites to soon play a significant role in the exposure of new music to consumers. Some 67% of respondents said that they were slightly influenced by what they see and hear online.

Teens and males are the most likely to visit a music-themed Web site, according to the study. About 22% of surveyed teens indicated that commercial or World Wide Web music sites are important places to learn about new music.

Label Web sites ranked low among consumers, who say that they prefer visiting sites about artists. While 22% of respondents indicated that they visit sites about specific artists, only 12% prefer to frequent label sites. However, 34% of respondents said that they do not mind receiving information about their favorite artists directly from record companies via E-mail or other communication.

Some 42% of music site visitors prefer downloadable and real-time audio samples over other types of music content. Also important to Web users is information on rare and hard-to-find music, as well as direct on-line purchases.

While most respondents access AOL and Web with a 28.8 kbps modem, 49% of respondents said that they would sacrifice sound or graphic quality to increase the speed of accessing site features.

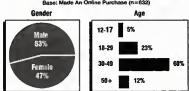
The same survey also measured the prospect of online music retail sites (see story, this page).

**SOUNICNET SOLD:** Paradigm Music Entertainment has acquired the online music site SonicNet (www.sonicnet.com) from Prodigy Services Corp. and Sunshine Interactive Network (SIN). SonicNet, which has a retail sales base in Europe, plans to expand into Japan, Europe and South America. As a result of the deal, Prodigy and SIN will have an interest in Paradigm.

**BITS 'N' BYTES:** Former Aerosmith.com manager Keith Garde has been named executive VP in charge of strategic marketing and new business development at Reel.com, an Internet-themed Web site at <http://www.reel.com>. The site contains Reel Genius, a customized intelligent agent technology that can be used to break into the company through each visitor's tastes. In addition, Reel.com contains reviews, trivia contests, chat rooms, and a retail site. Reel.com also features an enhanced CD version of the soundtrack to the Cirque du Soleil production "Quidam." The disc contains photographs, sound samples, and video footage from the musical production.

### Have You Ever Made A Purchase Of Any Kind Online?

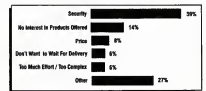
44% of all respondents have made a purchase online (Base: Never Made Purchase Online (n=632))



Source: The Online Music Consumer, Music Marketing Network, October 1996

### What Is The Main Reason You Haven't Made Any Purchases Online?

Base: Never Made Purchase Online (n=622)



Source: The Online Music Consumer, Music Marketing Network, October 1996

most of them are not buying online, according to the study.

"Younger people are not as interested in purchasing online, but they still are influenced by what they find on the Internet," says Eichman. "They look at the shopping experience as entertainment, but they may not have the ability to buy online. Most teens don't have access to credit cards, and they are more sensitive to price."

Consumers of all ages view online prices as too high, according to the sur-

veys of online retail."

Some 44% of survey respondents have made a music or nonmusic purchase online, and 72% of those shoppers are age 30 or older. However, that figure may be partly due to the fact that the survey was conducted in an online shopping-themed area of AOL. Another study by PC Meter suggests that only 25% of home Web users have visited shopping sites.

The majority of Web shoppers are male, which is a far cry from the cat-

likely than fans of any other genre to buy online, according to the MMN/AOL study. The main reason many users have not yet made a purchase online is concern over the security of such transactions, according to Eichman.

The leading non-shopper entertainment retail site online is Columbia House, which sells music, video, and CD-ROMs. The site received a 2.5 rating by PC Meter, which translates to 2.5% of the polled Internet audience.

Columbia House's Web address (<http://www.columbiahouse.com>) is featured in TV, print, and direct-mail ads.

"Web traffic tends to be interrelated to whatever publicity the site creates in other media," says Ryon. "Every time a company puts a Web address on a TV spot, their traffic goes up considerably."

Also popular were BMG Music Service (1.0), C.Drow (1.0), and Music Boulevard (0.7).

Internet shopping site traffic is on the rise, according to Ryon. The latest PC Meter survey indicates that online retail visits rose from 16.7% of home Web users in March 1996 to 24.8% in September.

Forrester's Green estimates that electronic retail sales for 1996 totaled about \$500,000.

"We had a record-breaking month for sales in December," says Larry Rosen, CEO of N2K, which is a music Web site.

Online transactions rose significantly for the holiday season at Newbury's Music, according to Kristin Liech, director of marketing for Newbury Comics Interactive.

"Our Internet sales skyrocketed this holiday season," says Liech. "Our sales were seven times higher than normal for the month preceding Christmas."

However, not all is rosy in the world of electronic retail. The highest profile failure was AOL's 1-800-MUSIC-NOW, which included a now defunct Web site.

"That had less to do with the viability of electronic retail and more to do with AOL's desire to break into the music business," says Green. "A lot of companies have found that they need to stay true to their core business on the Internet. AOL won't be the last to find that out."

## Web's RapRadio Keeps Rap Undiluted

Internet Radio Outlet Enjoys Speed, Lack Of Restrictions

BY SHAWNNE SMITH

**NEW YORK**—Rap fans who like their music uncensored are turning to the Internet's RapRadio, a music site that contains several hours of rap tracks and isn't likely to be heard on conventional radio. Since Internet radio stations are unrestricted by the Federal Communications Commission, RapRadio (<http://www.rapradio.com>) is aiming to capture a niche among computer users who want to hear the original versions of music from artists like 2 Live Crew, Lil' Kim, and Luke.

"One of our main points is that we play the music raw and uncensored, the way the artists intended it," says Sean Roberts, who co-founded the site with Mark "Geronimo" Bingham. "It helps us, but it's helpful to the artists too, because regular radio can sometimes chop songs to hell."

One of the main points is that it plays 80-100 of the latest rap hits selected by Bingham, who is based in Salt Lake City. Another RealAudio-based site is "The Sound of the New York's Power Hour," which also features rap.

RapRadio also includes "Chat With The Web," which allows users to chat about their favorite acts and tracks; "The Graffiti Wall," which simulates graffiti online; "Play The Games," which features online games; the comedy area "Comie Stars," which includes

aniplets of routines by such stand-up faves as Sam Kinison, Martin Lawrence, and Adam Sandler; and "The New Shift," where visitors can hear newly released singles in their entirety. In the coming months, the site will add live broadcasts. "Record companies still have a hard time understanding that when we say we are going to do something next week, we're going to do it next week."

Roberts says that he puts music into play as soon as he gets it. "We premiered the new Shoop and Dre singles before a lot of radio stations could clear it and play it, which is great for our listeners from Australia and Germany who get to hear what's hot in the U.S. as a couple of months before they actually get it."

Several of the major labels service RapRadio through record pools, but, according to Bingham, Island, Lil' Kim, and Warner Bros. are the most generous with the promo items that fuel RapRadio's contents.

Joyce Straws, national director of urban and crossover promotion for Lil' Kim, hopes of such acts as 2 Live Crew and Ruffwits Mob, heard about the site through industry contacts and supports it. "It seems to work for our market and helps give us a boost."

Martha Reynolds, senior director of crossover promotion at Island, which distributes Luther Campbell's music, views RapRadio as the cutting edge in disseminating rap. "They are taking technology and making it work for an art form that was born of the streets," Bingham and Roberts are hoping to broadcast RapRadio live by 1998.

Roberts is hoping to get a few national sponsors. "I'd like to get someone like Pepsi to sponsor the show," he says. "But we aim to remain completely commercial-free, audio-wise."

The site's immediate goal is to provide hip-hop fans outside of the top 10 urban markets with the latest hip-hop.

"Its genesis is with my 16-year-old brother in Lima, Ohio," says Bingham, a 12-year radio veteran. "He's a big rap fan, and there's no radio station in the Lima area that plays rap. He doesn't get RLT, so the only rap music he gets is what's playing places in the city. That selection is very limited, and with the growing controversy over gangsta rap, I knew it would only get worse."

"It suddenly occurred to me that there would be tens of thousands of kids out there like my brother, who would love to listen to the latest in hip-hop," Bingham adds. "I also realized that there would be a lot of opportunity to hook up to the Web, and I decided to fulfill that niche."

*Assistance in preparing this story was provided by Rodney Schaefer.*



The Ghost With The Most. Manga Entertainment and PolyGram Video celebrated "Ghost In The Shell" sales with a bash for more than 100 employees of Ingram Entertainment and their families, who were treated to a night of electronic games echoing the movie's futuristic story line. Wondering if they're having fun yet, from left, are Jay Gustafson, PolyGram; Jesse Marino, Ingram; Shawne Kleckner, Right Stuf International; Mike Egan, Manga; and Kelly Adams, Ingram.

## Volume Up On 'Extreme' Videos

### New Breed Of Sports Fans Seeks Thrills

■ BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Football, baseball, basketball... blah, blah, blah. For a new generation of sports fans, the name of the game is competition that's not relegated to field, court, or century-old rules. Instead, it goes to the extreme.

And with the rise in extreme-sports fans comes a rise in videos from familiar and unfamiliar vendors that bring a piece of the action—skysurfing, bungee jumping, street luge, watercooler—home to armchair athletes.

Cable network ESPN got much of the credit for legitimizing the concept

of extreme sports when it introduced its decidedly '90s "X Games" last summer. Along with the games came a cassette distributed by ABC Video which documented the competition. (The network unit in Stamford, Conn., has since been absorbed into parent Disney's video operations in California.)

"Kids are looking for something that's different from what the establishment does," says Sharyn Taymor, director of ESPN Enterprises. "They are gravitating to sports that are very active—in-line skating, skateboarding—that they actually participate in."

"For others, such as street lugging

and skysurfing, people are interested in them because of the thrill."

Other people aren't so sure that the extreme can stay within the bounds of public propriety. Last month, The New York Times editorialized against the "extreme barbarism" of ultimate fighting, whose rules allow opponents to do anything except gouge eyes and bite.

The city of New York earlier had blocked exhibitions in local arenas, but the state subsequently decided to sanction the sport. It already has a niche in video thanks to Vidmark's highly profitable multiplatform series.

(Continued on page 53)

## Blockbuster Takes Steps To Reduce DBS Damage; DVD On The March

**BLOCK THAT DISH:** Every cloud—in the shape of a satellite dish—has a silver lining. While most video retailers are fretting over the impact that direct broadcast satellite (DBS) delivery will have on their business, Blockbuster is doing something about it.

According to trade sources, the megachain six months ago began circulating to the studios the results of a survey of DBS homes. The bottom line, reinforced during meetings at company headquarters in Fort Lauderdale, Fla., is that DBS will badly damage retail. That is, unless Hollywood does the right thing and reduces the wholesale cost of new releases.

The Blockbuster approach, part of an overall strategy to leverage better terms from vendors, is the mirror image of studio tactics 10 or 15 years ago. Back then, Paramount, a corporate affiliate of Blockbuster, in particular would export retailers to buy wider and deeper in order to better compete against cable—and then make video the bogyman at meetings of cable operators.

Using DBS as a lever, Blockbuster is emphasizing rental, but it also plans to devote more space to self-branded, presumably under-\$25 cassettes are also part of its cost-cutting campaign. The chain doesn't plan to pass along these savings to consumers, who already have a pretty good cost-value value, we're told.

Instead, Blockbuster would use a portion of the fatter margins to reinforce marketing and promotion. (Of course, parent Viacom is also expected to benefit from improved cash flow.) Hollywood needs to take sides vs. DBS, so runs the argument, lest home video wither away.

That's not going to happen anytime soon, others indicate. Retail analyst Curt Alexander says that the DBS threat is overstated, and Alexander & Associates' Bob Alexander (no relation) thinks it has had "no measurable impact." A&A is conducting its first survey of DBS owners, asking 1,000 of them 80 questions about the effect of the service on video, cable, and broadcast viewership. Brokerage house Sanford Bernstein in New York, which regularly uses A&A data, will discuss the results with its clients via a satellite feed Feb. 4, according to Bob Alexander.

The surveys conducted thus far haven't impressed Curt Alexander of Media Group Research in Providence, R.I. His complaint: There has been no follow-up to studies, such as the one conducted by Inteco last year, that indicated rapid DBS inroads. To the contrary, he maintains, DBS has resulted in "diminished word-of-mouth" once customers escape from the thrill of a new Christmas gismo. Researchers haven't gone back in the following months to measure whether the level of enthusiasm has faded.

It's no coincidence, he says, that none of the DBS services made their installed-dish projections for 1996. His data indicate DirecTV expected to have 3 million subscribers but settled for 2.5 million; PrimeStar wanted 2 million and got 1 million; and newcomers EchoStar and Alphastar each entered fewer than 10% of the homes they hoped to gain.

"So cable systems don't have to worry about increasing channel capacity, and video retailers don't have to worry about smaller release windows," Alexander reasons.



by Seth Goldstein

Warner movie, "Batman Forever," according to spokesman Gail Becker. Those of the 200,000 visitors to the tented displays who stopped to watch "loved it," she adds. "It was exciting to see the reactions." Intel shrinks off of DVD-ROM capabilities, including a segment of Warner's "Eraser," starring Arnold Schwarzenegger, on a PC screen.

But a sales pitch it doesn't definitely wasn't. U.S. Park Service regulations forbade any attempt to turn sightseers into shoppers. "They wouldn't even let us hand out press releases," Becker comments. Warner is one of just two studios committed to supporting the DVD player introduction this spring. Some 30-40 titles are tentatively scheduled for release.

That's not enough for Thomson Consumer Electronics, which last year led the hardware charge until copy protection stifled further delay. Now Thomson is deferring to Hollywood, sources indicate. "When there's a strong available status, then they'll bring a player to market," says an observer close to the company. "There's no reason to hype something that's not ready. They don't want to go through [1995] again."

**V**IDENTS: Barbour/Langley Productions has been granted a preliminary injunction that prevents Diamond Entertainment from selling or marketing "Real Cops In Action." Diamond is required to recall all copies from distributors and retailers and impound cassette sleeves. Barbour/Langley and its distribution company, Real Entertainment, claims that "Real Cops" is a knockoff of its successful "Cops" series (Picture This, Billboard, Jan. 18). "We tolerate market confusion based on unfair business practices," says Real Entertainment chairman John Langley.

## PolyGram Video Steps Lively To Promote Dancer's Latest

■ BY EILEEN FITZPATRICK

LOS ANGELES—Hot on the step-dancing heels of "Riverdance," PolyGram Video is bringing "Lord Of The Dance" to stores Feb. 11. The cassette promises the viewer a princely return on investment.

Priced at \$24.95, "Lord Of The Dance" stars "Riverdance" lead dancer Michael Flatley who defected from the show after the video was released to start his own troupe.

Like "Riverdance," Flatley's new show combines traditional Irish dance and music against a modern backdrop of high-energy choreography and pyrotechnics. "Riverdance" paved the way for this type of program, says PolyGram director of marketing Sal

Scamardo. "But this new show goes a few steps beyond."

First released in the U.K. and Australia last fall, "Lord Of The Dance" has already reeled up combined sales of more than 1 million units. Its predecessor broke the ground for this kind of release.

When "Riverdance" hit U.K. stores in 1995, it sold more than 2 million cassettes and became the record-setting non-Disney title, according to VCI, the title's U.K. distributor. Since its release in the U.S. a year ago, "Riverdance" has sold well into the six figures, says sources close to distributor Columbia TriStar Home Video.

Its success has prompted PolyGram to keep, not break, the marketing

(Continued on page 60)

## HOW SWEET IT IS.



Give them the hits they just can't resist. *Playboy's Twins & Sisters Too, Playboy's Making Love Series Volume II: Tropic Love Making and Volume III: Dr. Ruth's 10 Secrets for Greater Sensual Pleasure.* The perfect way to play Cupid this Valentine's Day!

**PLAYBOY HOME VIDEO**

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# Rhett & Scarlett On DVD; Restored 'Vertigo' On VHS

**GONE WITH THE PRICE:** Tucked away in the list of DVD titles expected from Warner Home Video is "Gone With The Wind." On the surface this might not be worth noting, but it will be the first time the classic is being made available at sale through.

One of the few catalog titles still priced to rent, MGM/UA has wanted to suggest a list of titles for years. Ted Turner, who owns the movie, wouldn't allow it, but now that Turner is part of the Time Warner empire, the old price is literally gone with the wind.

The timing is right. Dropping "Gone With The Wind" to \$25 in sales incentive that could influence the purchase of DVD players.

Adding a few exclusive extras for the release, and Warner Home Video will have an event title on the scale of a Disney release.

Meanwhile, the Presidential Inaugural Committee invited Warner and microprocessor manufacturer Intel to Washington, D.C., to demonstrate DVD and DVD-ROM during the festivities surrounding the president's second inauguration.

The exhibit was part of the Technology Playground, a group of heated pavilions that displayed the latest electronic and digital advancements. The exhibition space was open to the public Jan. 18-19.

**SCALING NEW HEIGHTS:** Fresh from its limited theatrical rerelease, the restored Alfred Hitchcock classic "Vertigo" will be released on video March 25, priced at \$19.98 on Universal Studios Home Video.

Available in wide-screen, "Vertigo" will also be packaged in a deluxe collector's edition for \$79.98. The latter includes a documentary on the making of the movie and its restoration, as well as production drawings, storyboards, and photos.

Universal will take advantage of the San Francisco location by conducting a consumer sweepstakes that will award a trip for two to the city by the Bay. Entry forms for the contest will be packed in each "Vertigo" box. In addition, consumers who purchase the video with a Discover credit card can receive a \$5 rebate. "Vertigo" cassettes will have stickers attached to the video delivery system.

Universal has also sprung for a four-page ad in the April "Hollywood" issue of Vanity Fair and a full-page ad in the Academy Awards issue of Entertainment Weekly to tout the title's consumer offers.

**DIRECT DELIVERY:** Streamlining its video delivery system, Tower Video's 100 stores will receive shipments directly from suppliers instead of from the chain's warehouses, located at the company's headquarters in San Sacramento, Calif.

Tower VP of video John Thrasher says the change will enable stores to

get a wider array of product faster, as well as saving the chain money. In addition, he says, sales tracking and return management will be easier. "It's just less cumbersome this way." Already on board are Columbia TriStar Home Video, Warner Home Video, Universal Music and Video Distribution, and Pioneer for laser product. Buena Vista Home Video and 20th Century Fox Home Entertainment should be up to speed with the new program by the end of this month, and Paramount Home Video is expected to comply by March.

**Buying Functions,** conducted by individual stores placing their orders through headquarters, are unchanged.

**'KOMBAT'** READY: PolyGram Video is releasing two new series from the animated television series Mortal Kombat, tied to a video-game cross-promotion. New titles arriving in stores Feb. 25 are "Killer Drive" and "OMB Friends Never Die," each priced at \$9.98. Packed inside packages will be a \$5 rebate coupon, redeemable when consumers also purchase the video game "Mortal Kombat 3" or "Mortal Kombat Trilogy," manufactured by Midway Games.

Additional coupon inserts will offer consumer discounts on "Mortal Kombat" merchandise. And a new CD from TVT Records is to contain an insert advertising the new releases. PolyGram will support the new releases with ads on the New Line, which airs the series. A radio promotion in the top 20 markets is also planned.

**BRAND IDENTITY:** Buena Vista Home Video appears to have become obsessed with branding. The latter that had the Disney Masterpieces Collection, the Disney Video Collection, and the Family Adventure Collection now can add Great American Epic Series to their displays. Great American Epic, due in stores Aug. 26, lumps together "Davy Crockett: King of The Wild Frontier," "Davy Crockett And The River Pirates," "Johnny Tremain And The Sons Of Liberty," and "The Light In The Forest."

"Tremain" and "Light" are being touted for their first-time video availability. Each title, priced at \$19.98, is spiffily packaged and cross-promoted with a \$2 rebate request for consumers who purchase "Marty Poppins."

With the competition for shelf space tighter than ever, slapping on a brand identity is a clever marketing gimmick. And like many successful gimmicks, it's in danger of being stretched almost beyond recognition. Calling "Davy Crockett" an "epic" could be considered something of an exaggeration.

Trademark possibilities are endless: How about Reptile Classics featuring "The Teenage Mutant Ninja Turtles"?

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	1	INDEPENDENCE DAY	★ ★ ★ ★ ★ FoxVideo 4116	Will Smith Jeff Goldblum	1996	PG-13	\$24.98
2	2	12	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	\$9.99
3	4	23	MISSION: IMPOSSIBLE	Pirumount Home Video 31899-3	Tom Cruise	1996	PG-13	\$14.79
4	3	22	THE MUTHY PROFESSOR	MCU/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	\$22.51
5	5	23	TWISTER	Warner Home Video 20100	Halle Hart Bill Bell	1996	PG-13	\$23.96
6	6	31	RIVERDANCE: THE SHOW	VCI Columbia TriStar Home Video 81060	Various Artists	1996	NR	\$4.95
7	7	4	MATILDA	Columbia TriStar Home Video 86663	Danny DeVito Rhea Perlman	1996	PG	\$5.95
8	10	4	THE LAND BEFORE TIME IV	MCU/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	\$9.98
9	4	23	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4100439253	311	1996	NR	\$5.95
10	11	21	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1996	R	\$19.98
11	13	4	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWIFF	Playboy Home Video Uni Dist. Corp. 890796	Shannon Twiff	1996	NR	\$9.98
12	14	11	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	\$22.50
13	21	8	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. 890808	Various Artists	1996	NR	\$5.95
14	13	26	COPS: TOO HOT FOR TV	MVP Home Entertainment 1001	Various Artists	1996	NR	\$5.95
15	23	45	E.T. THE EXTRA-TERRESTRIAL	MCU/Universal Home Video Uni Dist. Corp. 82684	Harry Thomas Crispin Glover	1982	PG	\$5.98
16	25	4	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. 890802	Various Artists	1996	NR	\$5.98
17	14	188	THE WIZARD OF OZ	MGM/UA Home Video Warner Home Video 203898	Julie Garland Ray Bolger	1939	G	\$5.95
18	13	13	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 5399	Animated	1996	NR	\$5.95
19	18	190	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1995	PG	\$19.98
20	21	11	THE ROLLING STONES ROCK & ROLL CIRCUS	ARND Video 3878111033	Various Artists	1996	NR	\$19.98
21	13	29	CLUELESS	Paramount Home Video 33215	Allycia Silverstone	1995	PG-13	\$14.25
22	26	4	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	G	\$24.98
23	26	23	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	\$19.98
24	18	16	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	\$24.98
25	20	23	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 86703	Various Artists	1996	NR	\$14.95
26	14	8	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	\$19.98
27	26	23	PLAYBOY: 1975 VIDEO PLAYMATE EDITION	Playboy Home Video Uni Dist. Corp. 890797	Various Artists	1996	NR	\$9.98
28	12	4	BRUCE SPRINGSTEEN: BLOOMING BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	\$19.98
29	23	23	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment 14138	Martin Landau Jonathan Taylor Thomas	1996	G	\$9.98
30	11	18	WILLY WONKA & THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	\$19.98
31	31	51	GREASE 2	Paramount Home Video 1108	John Travolta Christi Newton-John	1971	PG	\$24.95
32	NEW	1	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 905524	Nicole Cage Elizabeth Shue	1995	G	\$19.98
33	NEW	1	PISTIFREE DESTINY	Major Lance Barbed Ford	Various Artists	1996	NR	\$9.98
34	22	17	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	\$9.99
35	27	12	FLUPPER	MCU/Universal Home Video Uni Dist. Corp. 82525	Paul Hogan Olivia Hussey	1986	G	\$9.98
36	NEW	1	RUMBLE IN THE BRONX	New Line Home Video Turner Home Entertainment 14110	Jackie Chan	1996	R	\$19.98
37	36	12	THE ABYSS	FoxVideo 1561	Ed Harris Mike Marshall	1989	PG-13	\$19.95
38	37	308	THE SOUND OF MUSIC	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	\$19.95
39	RE-ENTRY	1	STAR WARS TRILOGY	FoxVideo 0609	Mick Martell Harrison Ford	1995	G	\$49.98
40	35	1	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 55523	The Beatles	1996	NR	\$19.95

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ■ With gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. ■ VHS platinum certification for sales of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard® Communications.

## 'EXTREME' VIDEOS

(Continued from page 57)

"Ultimate Fighting Championship."

Most of the newer competitions are less raucous and more upscale, fit for the MTV crowd. In fact, MTV has been pumping up the volume on its extreme-sports coverage in an effort to keep pace with the trends of its core audience. The Viacom subsidiary telecasts the "MTV Sports" series, and Sony Music Video (SMV) has an aptly titled companion tape, "Longer, Harder, Faster," which was released last year.

"We did relatively well with the title," says Alexander Beeman, senior director of marketing for SMV and Sony Wonder. "The entire MTV home video line really does well at traditional music and video outlets, and that's where this tape has done well."

SMV helped alert extreme-sports fans to the tape by creating a promotional videoclip featuring the White Zombie single, "More Human Than Human," and footage from the video that had aired on MTV.

"We used a lot of great music on the tape, and getting the clip into rotation on MTV did a lot to raise awareness," Beeman continues. "It was the first title for us experimenting with ways to incorporate extreme sports into a video."

The first, yes—and certainly not the last. Beeman says SMV is looking into releasing other entertainment-oriented titles along the lines of "Longer, Harder, Faster," plus potential extreme-sports instructional tapes.

SMV also is touting less conventional athletics in its new "Road Rules" travel-guide series. "We are incorporating extreme sports in terms of showing certain travel destinations where you can go and helicopter ski or snowboard," according to Beeman.

Big-name entertainment is only part of the picture. The market has seen a swell in extreme-sports tapes from a host of smaller independent labels pushing the perils of surfing, mountain climbing, adventure boating, auto racing, skydiving, and hang gliding.

As the activities gain in popularity, the videos garner a wider acceptance among traditional retailers, says John Mills, president of Mad Dog Productions. Mad Dog produces and distributes surfing videos such as its most recent title, "Water Works." Its sales channels include video outlets, sporting good stores, and direct-mail catalogs. The next Summer Olympics should prevent a wipeout.

Mills says early buzz on the first-ever inclusion of surfing as a sport in the games in Sydney, Australia in 2000 is helping propel the sport to a wider public. "The market is definitely opening up," he says. "Retailers have become more open to carrying titles because of the way the sport has expanded during the past five years." For some vendors, going to the extreme is a case of "been there, done that." While he agrees interest is clearly on the rise, Simitar Entertainment president Edward Goetz says what he terms the "gee whiz" category of sports videos has been around a lot longer than many may realize.

"Our history with extreme sports dates back 12 years," he says, noting that Simitar's fourth release was a  
(Continued on next page)

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—Todd Williams, THE SOURCE




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VHS #20013 SPANISH SUBTITLED VHS #20017

## Top Music Videos

THIS WEEK	WEEK ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		Type		
		Title, Label	Catalog Number		Principal Performer	
1	1	16	LES MISÉRABLES: 10TH ANNIVERSARY CONCERT UMG Columbia TriStar Home Video 88779	Variety Artists	IF	24.95
2	3	11	ENLARGED TO SHOW DETAIL PolyGram Video 410065323	311	IF	18.95
3	2	9	THE COMPLETE WOMAN IN ME PolyGram Video 4100450893	Shania Twain	IF	5.95
4	7	159	OUR FIRST VIDEO ★ Warner Bros. HomeEntertainment Entertainment 53304	Mary-Kate & Ashley Olsen	IF	32.95
5	4	12	VIDEO HITS: VOLUME 1 Warner Bros. Video 3-33428	Yan Haim	IF	19.99
6	5	9	BLOOD BROTHERS Columbia Home Video Sony Music Video 50139	Blood, Springfield & The Street Band	IF	19.99
7	9	9	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	IF	19.99
8	6	20	THE BEATLES ANTHOLOGY Columbia Home Video Sony Music Entertainment 5023	The Beatles	IF	15.95
9	11	9	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Epic Entertainment 40192	AC/DC	IF	19.95
10	12	84	PULSÉ ★ Columbia Home Video Sony Music Video 50131	Rik Mayall	IF	29.99
11	8	14	THE ROLLING STONES ROCK & ROLL CIRCUS A&W Video 3678110033	Various Artists	IF	29.99
12	15	64	LIVE FROM AUSTIN, TEXAS ★ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	IF	19.99
13	14	11	WOW-1997 Columbia Home Video Chandos Dist. Group 1615	Various Artists	IF	29.99
14	20	150	LIVE AT THE ACROPOLES ★ Pinnacle Music BMG Video 82163	Yanis	IF	19.99
15	26	6	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN A&W Video 410013063	Nirvana	IF	19.99
16	15	31	BAID HAIR DAY South Home Video 50555	Wild At Heart	IF	5.98
17	24	117	THE BOB MARLEY STORY ★ PolyGram Video 4100823733	Bob Marley And The Wailers	IF	1.55
18	2	2	GET SERIOUS MCA Music Video 11557	Ice Cube	IF	23.99
19	25	15	MP UNPLUGGED MCA Music, Reunion Sony Music Video 19-5501-4	Alice In Chains	IF	19.99
20	31	14	A TRIBUTE TO STEVIE RAY VAUGHAN Columbia Home Video Sony Music Video 50141	Various Artists	IF	15.95
21	27	15	VIDEO GREATEST HITS-HISTORY ★ PolyGram Home Video Sony Music Video 50123	Michael Jackson	IF	16.99
22	5	8	—THERE AND THEN Epic Music Video Sony Music Video 50151	Onyx	IF	8.99
23	24	101	THE COMPLETE BEATLES ★ MCA/UMG Home Video Sony Music Video 700196	The Beatles	IF	14.99
24	15	8	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jim Hendrix	IF	19.99
25	24	15	THE HOME VIDEO Geffa Home Video Uni. Dist. Corp. 517-2	Garbage	IF	22.00
26	21	160	LIVE SHIT: LINGER & PURGE ★ Rhino Home Video 5391	Matia	IF	19.99
27	15	17	LIVE AT MIDSONN SIGHT GARDEN ★ Columbia Music Video Sony Music Video 50134	Michelle Carter	IF	19.99
28	15	111	HILL, FREEZES OVER Geffa Home Video Uni. Dist. Corp. 39548	Enigma	IF	19.99
29	22	61	GREATEST VIDEO HITS COLLECTION 6 Best Home Video BMG Video 1573	Alan Jackson	IF	14.99
30	13	11	CRANK IT UP Mercury Home Video 3-31860	Jiff Fawcett	IF	5.75
31	35	15	TICKET TO NEW YEAR'S Mercury Home Video 31961	Deedee D	IF	29.95
32	34	15	UNPLUGGED ★ PolyGram Video 500530025	Kiss	IF	19.99
33	31	15	ROAD MOVIE Warner Home Video 3-38413	R.E.M.	IF	19.99
34	15	109	LIVE TONIGHT! SOLD OUT! PolyGram Home Video Uni. Dist. Corp. 39541	Nirvana	IF	19.99
35	RE-ENTR		VELEPHORIA ★ Vegfa Music Video 77128	The Smashing Pumpkins	IF	19.99
36	RE-ENTR		THE VIDEO COLLECTION: VOL. II Columbia Video 7780	Goth Brothers	IF	12.95
37	RE-ENTR		X-TREME CLOSE-UP ★ PolyGram Video 4100653753	Kiss	IF	19.99
38	RE-ENTR		RAINBOW BRIDGE (UNCUT) Rhino Home Video 72149	Jim Henson	IF	19.99
39	RE-ENTR		VIDEO LIBRARY ★ Sony Music Video 75269-8	Wendy J. Yankovic	IF	19.99
40	RE-ENTR		ZOO TV: LIVE FROM SYDNEY ★ PolyGram Video 4100653753	U2	IF	19.99

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF: live from. VS: Short-form. VS Video single. ©1997. Bullhead/WPI Communications.

(Continued from preceding page)

Nevertheless, Goetz recognizes the audience is growing. "We've got a whole new generation of people coming up that aren't about sitting on the couch and watching pro sports," he says. "They want to do participatory things."

And initiatives are under way at several companies to help push the concept even further.

"MTV Sports is becoming a bigger franchise," Beeman says. "MTV is looking into developing some new technology that would expand the home-viewing experience, and it is putting together some active lifestyle gear and accessories under the MTV Sports name."

Cross-promotions are key, and ESPN plans to keep them coming. When it releases its second "X Games" cassette this summer, the title will be accompanied by a complementary CD from partner Tommy Boy Records.

ESPN also is coming out with a line of "X Games" sports apparel that will be carried in major department-store chains such as Sears Roebuck & Co. and J.C. Penney beginning next fall.

"The extreme-sports category is much more than video," she believes. "It is a whole franchise, and one that has been very successful for us."

**POLYGRAM VIDEO**

(Continued from page 57)

mold. "Lord Of The Dance," a flashier production, will be treated much the way Columbia promoted "Riverdance." The studio leaned heavily on live performances at Radio City Music Hall in New York just before St. Patrick's Day.

This year, the U.S. release will coincide with the March 5 premiere of the show, also at Radio City. PolyGram has the added advantage of touting the "Riverdance" connection.

A "Lord Of The Dance" CD companion soundtrack will be released on PolyGram's Philips Classics label day-and-date with the video. Both are being tagged in ads touting Flatley's Radio City appearances, where product will be available for purchase.

In addition, one New York retailer will be selected by PolyGram to run a consumer contest awarding tickets to the show and a chance to meet Flatley. From New York, he moves on to limited engagements in Chicago, Philadelphia, Boston, and Minneapolis. The tour ends April 13 in Philadelphia.

PolyGram has budgeted a combined \$500,000 for radio spots pitching tickets and merchandise give-aways, and plans a television campaign in the top 10 markets. TV also figures in plans for further exposure via a 46-minute infomercial, which features behind-the-scenes footage and interviews. A

PBS is lending PolyGram a hand in getting the good deal sooner than it did Columbia, which had to wait nine months for the network to broadcast "Riverdance," which it did last December. By contrast, "Lord Of The Dance" will be seen in most markets March 17, greatly reinforcing consumer recognition.

"People are going to know about 'Lord Of The Dance' a lot quicker," says Scamardo.

## Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE REPORTS.						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
1	2	6	THE ROCK (R)	Interscope Records Home Video Beverly Hills Home Video, BBS7	Sean Connery Melissa Cae	
2	3	4	A TIME TO KILL (R)	MCA/Universal Home Video 14317	William B. D'Elia Sandra Bullock	
3	11	3	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo	
4	12	3	CHAIN REACTION (PG-13)	Pathfinder 0413045	Keanu Reeves Michael Biehn	
5	13	3	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment 84444	Markus Brandon Van Kleef	
6	4	6	THE CABLE GUY (R)	MCA/Universal Home Video 02429	Jim Carrey Matthew Broderick	
7	5	10	THE NUTTY PROFESSOR (PG-13)	MCA/Universal Home Video Umi Dist. Corp. 82594	Eddie Murphy	
8	8	8	STRIPTEASE (R)	Comstock T-Vision Home Video 81913	Demi Moore Bud Reynolds	
9	6	15	FARGO (R)	Pathfinder Video B00638693	Frances McDormand William H. Macy	
10	NEW	1	KINGPIN (PG-13)	MCA/UA Home Video 905769	Woody Hamilton Bill Murray	
11	13	11	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	
12	1	8	INDEPENDENCE DAY (PG-13)	Pathfinder 4118	Will Smith Jeff Goldblum	
13	38	2	FLED (R)	MCA/UA Home Video 905763	Laurence Fishburne Stephen Dillane	
14	17	3	THE FRIGHTENERS (R)	MCA/Universal Home Video Umi Dist. Corp. 82830	Michael J. Fox	
15	10	7	PRIMAL FEAR (PG-13)	MCA/Universal Home Video Umi Dist. Corp. 82829	David Gaudin Samuel L. Jackson	
16	14	14	DRAGONHEART (R)	Paramount Home Video 328232	Richard Gere Lorena Lary	
17	2	13	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31399-3	Tom Cruise	
18	14	4	THE CROW: CITY OF ANGELS (R)	MCA/UA Home Entertainment Buena Vista Home Video B947	Vincent Pastore Lisa Kravitz	
19	28	3	MATILDA (R)	Comstock T-Vision Home Video 02413	Debbie Doolittle Rita Pihlman	
20	16	12	BEAUTIFUL GIRLS (R)	MCA/UA Home Entertainment Buena Vista Home Video 02214	Uma Thurman Matt Dillon	
21	16	12	THE ARRIVAL (PG-13)	LIVE Home Video 60259	Charlie Sheen Tim Allen	
22	28	2	WELCOME TO THE DOLLHOUSE (R)	Comstock T-Vision Home Video 02563	Heather Matarazzo	
23	3	3	A FAMILY THING (PG-13)	MCA/UA Home Video 905936	Robert Davi James Earl Jones	
24	23	15	THE CRAFT (R)	MCA/Universal Home Video 02413	Fabrizio Bacci Robert Tomin	
25	21	16	TWISTER (PG-13)	Warner Home Video 20100	Heath Ledger Bill Pottier	
26	20	17	THE FURCAGE (R)	MCA/UA Home Video M005636	Robby Williams Nathan Lane	
27	14	16	TOY STORY (R)	Walt Disney Home Video Buena Vista Home Video 8203	Tim Allen Timothy Dalton	
28	26	18	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment 81443	Eric Roberts Mary Stuart Masterson	
29	22	12	MURDER MIND (PG-13)	Comstock T-Vision Home Video 02413	Michael Keaton Anthony MacDonell	
30	14	2	THE YOUNG POISONS HANDBOOK (R)	Columbia TriStar Entertainment CF211	Hugh O'Neal Anthony Star	
31	23	13	FEAR (R)	MCA/Universal Home Video Umi Dist. Corp. 82623	Rose Williams Ann Weisberg	
32	19	13	SPY HAD (PG-13)	Interscope Pictures Home Video Beverly Hills Home Video 8269	Leslie Mann Andy Griffith	
33	34	2	JOE'S APARTMENT (PG-13)	Warner Home Video 11042	Jerry O'Connell	
34	NEW	1	CARPOOL (PG)	Warner Home Video 11023	Tom Arnold David Paymer	
35	4	1	THE PHANTOM (PG)	Paramount Home Video 321053	Billy Zane Kirsty Swanson	
36	14	12	NOT TO BE A NERD TO SOUTH CENTRAL DETERMINING YOUR JUICE IN THE HOOD (R)	MCA/UA Home Entertainment Buena Vista Home Video 8099	Marlon Wayans Samuel L. Jackson	
37	14	14	STALKING BEAUTY (R)	Pathfinder 0411105	Sarah Connor Jennifer Connolly	
38	NEW	1	OF LOVE AND SHADOWS (R)	MCA/UA Home Entertainment Buena Vista Home Video 0249	Andie MacDowell Jennifer Connolly	
39	40	8	THE ADVENTURES OF PINOCCHIO (R)	New Line Home Video Turner Home Entertainment N4138	Martha Lindau Jared Taylor	

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# 1996 Blockbuster Entertainment Awards Nominees Announced

■ BY EILEEN FITZPATRICK

LOS ANGELES—Nominees for the third annual Blockbuster Entertainment Awards have been announced for 32 movie and music categories.

Consumers will be able to vote for their favorites in 5,000 Blockbuster video and music stores in the U.S. and Canada and at the chain's Internet site. Voting will also take place in Planet Hollywood restaurants. Last year more than 10 million ballots were cast.

The winners will be announced on a star-studded show broadcast on the UPN network from the Pantages Theater in Hollywood, Calif., March 11. Following is a list of the nominees:

## THEATRICAL

**Favorite male, action/adventure:** Nicolas Cage, "The Rock"; Tom Cruise, "Mission: Impossible"; Bill Paxton, "Twister."

**Favorite female, action/adventure:** Geena Davis, "The Long Kiss Goodnight"; Helen Hunt, "Twister"; Vanessa Williams, "Eraser."

**Favorite male, science fiction:** Will Smith, "Independence Day"; Patrick Stewart, "Star Trek: First Contact"; Bruce Willis, "12 Menkeys."

**Favorite male, adventure/drama:** Kurt Russell, "Executive Decision";

Sylvester Stallone, "Daylight"; Denzel Washington, "Courage Under Fire."

**Favorite female, adventure/drama:** Halle Berry, "Executive Decision"; Juliette Lewis, "From Dusk Till Dawn"; Meg Ryan, "Courage Under Fire."

**Favorite male, comedy:** Eddie Murphy, "The Nutty Professor"; Jack Nicholson, "Barra Batta!"; Robin Williams, "The Marquise."

**Favorite female, comedy:** Goldie Hawn, "The First Wives Club"; Diane Keaton, "The First Wives Club"; Bette Midler, "The First Wives Club."

**Favorite male, comedy:** George Clooney, "One Fine Day"; Tom Cruise, "Jerry Maguire"; Denzel Washington, "The Preacher's Wife."

**Favorite female, comedy:** Whitney Houston, "The Preacher's Wife"; Michelle Pfeiffer, "One Fine Day"; Barbara Streisand, "The Mirror Has Two Faces."

**Favorite male, drama:** Richard Dreyfuss, "Mr. Holland's Opus"; Brad Pitt, "Screamers"; John Travolta, "The Negotiator."

**Favorite female, drama:** Shirley MacLaine, "The Evening Star"; Susan Sarandon, "Dead Man Walking"; Kira Sedgwick, "Phenomenon."

**Favorite male, romance:** Leonardo DiCaprio, "Romeo + Juliet"; Ralph Fiennes, "The English Patient"; Robert Redford, "Out There"

& Personal."

**Favorite female, romance:** Claire Danes, "Romeo + Juliet"; Gwyneth Paltrow, "Emma"; Michelle Pfeiffer, "Up Close & Personal."

**Favorite male, suspense:** Richard Gere, "Primal Fear"; Mel Gibson, "Ransom"; Matthew McConaughey, "A Time to Kill."

**Favorite female, suspense:** Sandra Bullock, "A Time to Kill"; Laura Linney, "Primal Fear"; Rene Russo, "Ransom."

**Family favorite:** Glenn Close, "101 Dalmatians"; Michael Jackson, "Space Jam"; Arnold Schwarzenegger, "Jingle All The Way."

## MUSIC

**Favorite female, pop:** Toni Braxton, "Secrets"; Celine Dion, "Falling Into You"; Gloria Estefan, "Destiny."

**Favorite male, pop:** Kenny G, "The Moment"; George Michael, "Older + Sting"; Mercury Falling.

**Favorite group, classic rock:** The Beatles, "Anthology 2" and "Anthology 3"; Van Halen, "Best of Volume 1"; Journey, "Trial by Fire."

**Favorite male, classic rock:** Bryan Adams, "18 Till I Die"; John Mellencamp, "Mr. Happy Go Lucky"; Tom Petty, "Save the One."

**Favorite duo or group:** Brooks & Dunn, "Borderline"; Ricochet, "Ricochet"; Diamond Rio, "Rio."

**Favorite female, country:** Clint Black, "Greatest Hits"; Alan Jackson, "Everything I Love"; George Strait, "Blue Clear Sky."

**Favorite female, country:** Reba McEntire, "What If It's You"; Mindy McCready, "Ten Thousand Angels"; Wynonna, "Revelations."

**Favorite male, R&B:** Snoop Doggy Dogg, "The Doggfather"; J. Laive, "Eyes On Me"; Keith Sweat, "Keith Sweat."

**Favorite female, R&B:** Aaliyah, "One In A Million"; Natalie Cole, "Starline"; Whitney Houston, "The Preacher's Wife."

**Favorite R&B group:** BLACKstreet, "Another Level"; New Edition,

"Home Again"; OutKast, "Attien's."

**Favorite female, modern rock:** Tori Amos, "Boys of Pele"; Tracy Bonham, "The Burdens Of Being Untaken"; Sheryl Crow, "Sheryl Crow."

**Favorite group, modern rock:** Hootie & the Blowfish, "Fairweather Johnson"; Cranberries, "To The Faithful Departed"; Dave Matthews Band, "Crash."

**Favorite song from a movie:** Eric Clapton, "Change The World"; Celine Dion, "Because You Loved Me"; Barbara Streisand and Bryan Adams, "I Finally Found Someone."

**Favorite male, new artist:** D'Angelo, "Brown Sugar"; Nas, "It Was Written"; Tony Rich Project, "Words."

**Favorite female, new artist:** Denna Carter, "Did I Shave My Legs For This?"; Jewel, "Pieces Of You"; LeAnn Rimes, "Blue."

**Favorite group, new artist:** Fugees, "The Score"; No Doubt, "Tragic Kingdom"; 311, "311."

## Buena Vista Campaign To Spur K. Sell-Through

■ BY PETER DEAN

LONDON—Buena Vista Home Entertainment has pledged its commitment to developing sell-through "K" home-runners by releasing its "most extensive first-quarter lineup yet." It's also meant to help the industry achieve 10% growth. In the first quarter of 1996, a total of 12.7 million cassettes were sold. The target for 1997 is 14 million.

Buena Vista's flagship title will be "The Hunchback of Notre Dame," which is being released five weeks before Easter. That should be enough time to correct a problem that hurt sales last year of "Pocahontas." The title shipped two weeks prior to the launch date, Feb. 24, with a final push in mid-March to attract Easter gift buyers.

This time around, Buena Vista has developed a multimedia approach that will try to position "Hunchback" as a classic along the lines of "Beauty and the Beast," which costarred the animated "101 Dalmatians." A three-part campaign campaign starts early in February; a second major burst of activity commences near the launch date, Feb. 24, with a final push in mid-March to attract Easter gift buyers.

70% of those who see "Hunchback" in theaters said they would buy the video. To help ensure those results,

Buena Vista has set up a major two-month promotion with Nestlé, which will promote "Hunchback" on 65 million confectionery packs and in more than 800 Esso Snack and Shops. The campaign will cost \$2.5 million.

Meanwhile, the studio has just released the final part of the Aladdin trilogy, "Aladdin And The King Of Thieves," in which Robin Williams reprises his role as the Genie. And two segments of "The Lion King" spinoff, "Timon And Pumbaa," will be in stores by Feb. 25, along with "The Many Adventures Of Winnie The Pooh."

Sell-through movies include "Father Of The Bride II" and "Dangerous Minds," backed by arepeat of a successful summer catalog promotion, including "Ready To Wear" and "Murder's Wedding" to \$9. Purchase of either of the latter and another title drops the price of each to \$6.

Not only is the studio happy with Buena Vista's strategy. Its staggered release of animated classics was labeled "cynical" during a consumer affairs television program, BBC's "Watchdog," which criticized the idea of withdrawing features from retail until pent-up demand is judged sufficient for a subsequent release.

Despite the show, Buena Vista marketing director James Thickett expressed his own desire to buy a copy of "The Little Mermaid" for his 3-year-old daughter, but claimed that he couldn't hold her in awe. And he was happy with the scenario, he replied, "It's the way it is."

## Billboard

# Top Special Interest Video Sales..

THIS WEEK			Compiled from a national sample of retail stores sales reports.			THIS WEEK			Compiled from a national sample of retail stores sales reports.			
2 WKS. AGO			2 WKS. ON CHART			2 WKS. AGO			2 WKS. ON CHART			
TITLE			Program Supplier, Catalog Number			TITLE			Program Supplier, Catalog Number			
RECREATIONAL SPORTS..						HEALTH AND FITNESS..						
*** NO. 1 ***						*** NO. 1 ***						
1	1	9	THE 1996 WORLD SERIES VIDEO Orion Home Video 91706			19.98	1	1	15	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80112		
2	2	37	MICHAEL JORDAN: ABOVE & BEYOND PolyGram Video CBS601 8360			14.98	2	13	39	THE FIRM: NOT-SO CRUNCH AEROBICS BMG Video 801122		
3	3	11	TIG WING A BASKETBALL: 10 YEARS OF UNFORGETTABLE PLAYS & HIGHLIGHTS Orion Home Video CBS601 8360			14.98	3	5	13	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 801115 3		
4	4	187	MICHAEL JORDAN: AIR TIME PolyGram Video CBS601 5770			19.98	4	7	13	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 801114 3		
5	4	356	MICHAEL JORDAN: COME FLY WITH ME PolyGram Video CBS601 5771			19.98	5	3	55	THE GRIND WORKOUT: FITNESS WITH FLAVOR Sony Music Video 47437		
6	9	3	PINSTRIPES OESTRIN Orion Home Video 95012			9.98	6	9	9	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092		
7	7	23	THE OFFICIAL 1996 NBA FINALS VIDEO PolyGram Video CBS601 8345			19.98	7	9	29	THE FIRM: LOWER BODY SCULPTING BMG Video 801101 29		
8	RE-ENTRY	9	NFL 100 GREATEST FOLLOWS PolyGram Video 8005362773			14.98	8	4	83	THE GRIND WORKOUT: HIP HOP AEROBICS Sony Music Video 47467		
9	RE-ENTRY	9	SPUR SLUGGERS Orion Home Video 95021			14.98	9	2	15	THE FIRM: TOUCH AEROBIC MIX-FIRM PARTS BMG Video 801103 15		
10	31	10	OREAM TEAM 1996 GOES FOR THE GOLD Favortone CBS950 8343			14.98	10	RE-ENTRY	9	THE FIRM: BODY SCULPTING BASICS BMG Video 801101 3		
11	19	263	MICHAEL JORDAN'S PLAYGROUND PolyGram Video CBS601 2888			19.98	11	9	9	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 47605		
12	5	45	DALLAS COWBOYS: SUPERBOWL XXX CHAMPIONS PolyGram Video CBS60136333			19.98	12	18	23	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025		
13	12	9	MICHAEL JORDAN: THE ULTIMATE COLLECTION PolyGram Video CBS601 4101-090			19.98	13	20	47	CLAUDIA SCHIFFER: PERFECTLY FIT ABS PolyGram CBS950 8240		
14	36	91	75 SEASONS: 75 YEARS ANNIVERSARY OF THE NFL PolyGram Video 80026 311 9053			19.98	14	12	141	YOGA JOURNALS' YOGA PRACTICE FOR BEGINNERS Hearst Arts SV10026		
15	RE-ENTRY	15	NBA JAM SESSION PolyGram Video CBS601 5559			14.98	15	NEW	9	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093		
16	8	8	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4100876 78			14.98	16	RE-ENTRY	9	CRUNCH: WASHOARSO ABS Anchor Bay Entertainment SV10026		
17	15	33	GRANT HILL: NBA SENSATION PolyGram Video CBS601 8325			14.98	17	RE-ENTRY	9	CRUNCH: TURBO SCULPT Anchor Bay Entertainment		
18	17	45	DOKE GOES FISHING... Victory			19.98	18	13	13	THE FIRM: AESTHETIC INTERNAL TRAINING BMG Video 80111 13		
19	14	53	MIKE TYSON: THE INSIDE STORY MGM Home Video 7024			19.98	19	8	13	GENIE AUSTIN: FAT BURNING BLAST Parade Video 1933		
20	RE-ENTRY	15	ICE HOT PolyGram Video CBS601 8076			14.98	20	RE-ENTRY	9	CRUNCH: CARDIO GROOVE Anchor Bay Entertainment SV10094		

♦ 10% paid certification for sale of 125,000 units or a dollar volume of \$50,000 at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ 15% paid certification for sale of 250,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BMI Communications.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

Jan. 25, "How To Get A Record Deal From A To Z," New York Hotel, New York, 212-688-3504.  
Jan. 28, Touchdown Awards Luncheon, sponsored by Women in Music, Marriott Marquis, New York, 212-459-4580.

### FEBRUARY

Feb. 1, "Songs A B," showcase/panel presented by the National Association of Songwriters, Broadway Cafe, Hollywood, Fla. 305-944-3268.  
Feb. 3-6, 36th Annual Conference and Expo, various locations, Washington, DC, 800-455-0303.  
Feb. 7, Deadline for submission for the 1997 Audio Awards, sponsored by the Audio Publishers Association, 310-372-0546.

Feb. 7-9, "Building A Songwriting Career," presented by the Songwriters Club, Union Station Hotel, Nashville, 615-329-1787.  
Feb. 8, 28th Annual Image Awards, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, MIA, multimedia presented by music industry executives, Cannes, 33-688-4235.  
Feb. 18, An Evening With Glen Ballard And David Foster, sponsored by the California Olympic Committee, Sportsmen's Lodge, Studio City, Calif. 818-448-5783.

Feb. 22-26, National A&P For Campus Activities Conference, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia, 803-732-6222.

Feb. 23-24, A&P, Earl's Court, London, 44-171-261-4422.

Feb. 24, A Tribute-Rock Honoring Stan Carson, hosted by the American Jewish Committee's Music-History Division, Copacabana, New York, 212-751-4002, estimated attendance 1,000.

Feb. 24, MusicCares Person Of The Year Din-

ner, Concorde And Silent Auction Honoring Phil Collins, Waldorf-Astoria, New York, 210-392-3777.

Feb. 25, Fourth Annual Patrick Lippert Awards, honoring Sheryl Crow, LL Cool J, and Snow Yang, among others, to benefit Rock the Vote, Rovy, New York, 212-621-6027.

Feb. 26, Grammy Awards, Madison Square Garden, New York, 210-392-3777.

### MARCH

March 5-8, Country Radio Seminar, Opyland Hotel, Nashville, 615-327-4887.

March 6, Echo Awards, Congress Center, Hamburg, 49-40-581535.

March 7-9, International Live Music Conference, inter-Continental Hotel, London, 44-171-05-4001.

March 8, "How To Start & Grow Your Own Record Label," Holiday Inn, Brookline, Mass. 508-525-7983.

March 8-11, National Assn. Of Recording Merchandisers Annual Convention, Marriott Hotel, Orlando, Fla. 800-598-2271.

March 9, "Promoting & Marketing Music Toward The Year 2000," Holiday Inn, Brookline, Mass. 508-525-7983.

March 13-15, Rajkovic Europe, Monticuz 2, Barcelona, Spain, 34-932-9157.

March 14, Deadline for entries in the 1997 International Print & Radio Advertising competition, presented by the New York Feds, 914-238-4451.

March 14-15, Board Aid & benefit Lifestyle, Bear Mountain Ski Resort, Big Bear, Calif. 619-722-7771.

March 22, "How To Start & Run Your Own Record Label," New Yorker Hotel, New York, 212-688-3504.

March 22-25, Audio Engineering Society Convention, MOC Center, Munich, 212-661-8528.

March 22-26, Winter Music Masters, Fontainebleau Hilton Resort & Towers, Miami, 554-563-4444.

## LIFELINES

### BIRTHS

Girl, Holly Patriote, to Kevin and Lisa Craigh, 49-40-581535.

Boy, Jesse Jaron Wild, to Paul Sanderson and Cassandra Phillips, Dec. 23 in Toronto. Father heads the entertainment law firm of Paul Sanderson & Associates.

Girl, Bella, to Todd and Kelly Roper, Jan. 11 in Berkeley, Calif. Father is drummer for Capricorn Records band Cake.

### MARRIAGES

Peggy Dold to Patrick Brooks, Dec.

26 in Negrill, Jamaica. Bride is VP of A&R for Valley Entertainment in Santa Fe, N.M.

Pops Chubby to DM Gales, Dec. 27 in Brooklyn, N.Y. Groom is a blues/rock guitarist on Prime CD.

Candice Agnee to Stephen Battaglia, Jan. 18 in New Orleans. Bride is a radio personality on SW Networks and WQXR New York. Groom is The Hollywood Reporter's New York bureau chief.

### DEATHS

Norman Stillman, 57, of cancer, Dec. 26 in Boca Raton, Fla. From 1970 to 1985, Stillman, a lawyer, worked in

composer Michael Kamen to provide funds for the teaching of music in the schools (Billboard, Jan. 11). "I love working toward making music education an entitlement for all children," says Velez. Contact: Crystal Caviness at 615-360-0655.

**GROUP HONORS FIVE WOMEN:** Women in Music Inc. will host its Twentieth Awards luncheon at the Marriott Marquis in New York on Tuesday (2/26) to honor five women "who make a difference" within the music industry. They are Jocelyn Cooper-Citron, senior VP/special assistant to the chairman of Universal Music Entertainment Group and president and owner of Midnight Songs, a publishing company; Ethel Gabriel, credited with the first A&R record producer, and president of JazzMania Records; Ina Meibach, entertainment attorney; Karen Sherry, VP/director of communications at ASCAP; and Susan Stills, of the songwriting duo Ashford & Simpson, a producer, and an air-host on WKRS New York. Women in Music Inc. is a not-for-profit group that provides educational programs, networking opportunities, musical showcases, and other means to help further development among industry professionals. Tickets for the luncheon are \$110; call 212-459-4568.

## SHOW WORKS

**COUNTRY ACTS HELP KIDS:** Top names in country music and staffers from more than 100 country music stations have kicked off this year's Country Cares for St. Jude kids radiothon on behalf of the St. Jude Children's Research Hospital, founded by actor/comedian Danny Thomas. Since the Country Cares campaign began in 1989, more than 150 major-market stations have raised more than \$50 million in pledges. Among the artists who will participate in this year's drive, which started with performances by the artists Jan. 17 and 18 at the Memphis-based hospital, are Aaron Tippin, Bryan White, Kenny Chesney, Deana Carter, Randy Owen, Garth Brooks, Faith Hill, Alan Jackson, Mary Chapin Carpenter, and Reba McEntire. The St. Jude Children's Research Hospital is a biomedical research center dedicated to finding cures for the catastrophic diseases of children. All St. Jude patients are free of medical charges of their ability to pay. Its work is primarily supported through public funds raised by the American Lebanese Syrian Association of Charities, which covers all costs beyond those reimbursed by third-party insurers, and total costs when no insurance is available. Contact: Melissa Vadman at 914-923-8878 or Echelle Lane at 914-924-6355.

**VELEZ TO MR. HOLLAND BOARD:** SESAC president/COO Bill Velez has been appointed to the board of Mr. Holland's Opus Foundation, an organization recently launched by film

Swing's The Thing. Atlantic Records co-chairman/co-CEO Ahmet Ertegun, left, gets a tie adjustment from Columbia Records artist Wynton Marsalis at a recent benefit concert at New York's Lincoln Center. The gala, dubbed in the Spirit of Swing, was hosted by "60 Minutes" correspondent Ed Bradley and featured performances by Natalie Cole, Sioene Glover, and Ruth Brown. The event raised money for the Jazz at Lincoln Center series, of which Marsalis is artistic director. Jazz at Lincoln Center runs year-round events, including concerts, lectures, films, recordings, radio broadcasts, performance tours, and education programs for adults and children.

various legal and business affairs posts at CBS Records and CBS Records International. He was senior director of CBS Records U.K. and senior VP of CBS Records International in New York. In 1985, he entered private practice and limited his consulting to music industry clients. Stillman, a 1983 New York Law School graduate, was regarded as an authority on the legal representation of the Spanish Authors Society; Spanish TV networks; and Hispanic labels, music publishers, and artists. In 1990, Stillman relocated his practice to Boca Raton, where he established the law firm of Stillman & Stillman, P.A. In New York, in addition to that son, he is survived by his wife, Mona; two other children, Neil and Andrew; two daughters-in-law, Laurie and Lisa; and two grandchildren, Rachel and Benjamin.

Joe Lopez, 58, of an attack, Jan. 22 in New York. Lopez was a studio engineer at RCA and BMG Studios in New York and an independent producer, joining RCA Records in 1964, moving soon after to the label's recording studios. Working with producer Warren Zevon, Lopez produced the album, "What If Evelyn" "Champagne" King and Vicki Sue Robinson's Grammy-nominated "Turn The Beat Around." He also worked on the successful Hampton String Quartet album, "What If Mozart Wrote 'Have Yourself A Merry Little Christmas'" and the original cast album of "Sophisticated Ladies." In the '80s, Lopez worked with jazz producer John Snyder on albums by Mel Lewis, Sun Ra, and Cecil Taylor, among others. In 1990, he formed Hipshake Productions with producer/record executive Jay Newland. They produced a Buddy Scott album for PolyGram and then released an album by the Sandra Wright Band on Hipshake Records. Lopez is survived by his wife, Juliana, executive assistant to Wanda Horowitz, widow of pianist Vladimir Horowitz; daughter Lorenza, who is an attorney with Sony Music Entertainment; and son Chris, a VP of proxy at Mercury Records. A requiem service for Lopez was held Jan. 7 at Holy Trinity R.C. Church in New York.

George Handy, 76, of heart disease,



Jan. 8 in Harris, N.Y. He was a jazz arranger/pianist/composer who worked with some of the top bandleaders of the swing era, including Benny Goodman, Artie Shaw, Stan Kenton, and the Dorsey brothers. In the '50s, he collaborated on a set of noted albums with saxophone player Zoot Sims. As a composer, Handy wrote for Paramount Studios, the Armed Forces Radio Service, and the New York Saxophone Quartet. He is survived by his wife, Elaine Lewis, and three children.

Keith Diamond, 46, of a heart attack, Jan. 18 in New York. A songwriter and producer, Diamond co-wrote two of Billy Ocean's popular mid-'80s songs, "Suddenly" and "Caribbean Queen." Diamond produced or co-wrote material for a diverse group of artists, including James Ingram, Michael Bolton, Donna Summer, Anne Murray, Mick Jagger, Sheena Easton, Freddie Jackson, and Melba Moore. In 1989, the Keith Diamond Cultural Center was opened in his native Trinidad. He owned a production company and studio in New York and held copyrights to "Caribbean Queen." Diamond produced or co-wrote material for a diverse group of artists, including James Ingram, Michael Bolton, Donna Summer, Anne Murray, Mick Jagger, Sheena Easton, Freddie Jackson, and Melba Moore. In 1989, the Keith Diamond Cultural Center was opened in his native Trinidad. He owned a production company and studio in New York and held copyrights to "Caribbean Queen." 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# NEWSWIRE

## DISC NEWS

EDITED BY PAUL VERNA

**POP**

**► TONY BENNETT**  
**Any Time Now**, Sony Records, 600 Myrtle Highway  
 PRODUCEES: Tony Bennett, Quincy Jones  
 Columbia 67774

On his latest effort, the beloved crooner salutes the late Billie Holiday with an album of songs associated with her. As such, the album is an expansion of Bennett's previous effort, the late-'60s release "Here's To The Ladies," which honored Holiday, Doris Day, Ella Fitzgerald, Lena Horne, and Barbara Streisand. Highlighted by such spirited entries as "All Of Me" and "Me, Myself And I (Are All In Love With You)," the album consists mostly of material never before recorded by Bennett, with the exception of "These Foolish Things (Remind Me Of You)" and "Solitude," which he cut in the late-'50s and early-'60s, respectively. Another previously recorded Bennett track is "God Bless The Child," only this time it appears in a Paul Simon-produced posthumous duet with Holiday. Like all of Bennett's recent releases, this is a disc that his legions will find irresistible.

**SPACE NEEDLE**  
**The Merry Eats Eat The Space Needle**  
 PRODUCEES: A. Laus, J. Col, Steve Needs  
 Zen New 2080

The sophomore disc from the Long Island, N.Y.-based trio skirts a fine line between avant-garde and progressive rock. Fuzz guitar is a fact. Some Youth is in the metal here, the layers of distortion nearly smothering the driving bass pulses. Premier sales erupt into knots and mists, splashes of cynicism add color to the music's ill-sensibilities. Original cover art by the band is as much as the music itself, but, alas, not in triple-gatefold form.

**JAZZ**

**► STEVE LACY TRIO**  
**Live**  
 PRODUCEES: Jean-Paul Rodriguez  
 Free Lance 25

Veteran soprano sax innovator Steve Lacy marks the end of his 35-year expatriate stay in Paris—as indicated by the title—with this fine avant-garde trio set. Lacy's engaging, introspective soloing colors the set's atmosphere, along with such enjoyably cabaret, Ornette-reminiscent original compositions as "Booklines," "The Bath," and "Absence." The last of which features the art-song vocals of Irene Aebi. Bassist Jean-Jacques Averel switches to choir on his sweetly glowing "No Piano," and the moods of Monk are revisited on the fine title track and Lacy's whirling frenzy on "Trinkle Tinkle."

**HILTON RUIZ**  
**Real Eyes**  
 PRODUCEES: Jack Hill, Eddie Rodriguez  
 Tropica 82042

From his roots in Miami, Ruiz is a strong, diverse album that finds the leading Latin jazz pianist backed by such ace sidemen as saxophonist Juan Stubbs, flautist and bassist Juan Benitez, with notable guest stars Tito Puente, Jon Fadda, and Dave Valentin. Ruiz's keyboard

## SPOTLIGHT

**ORIGINAL SOUNDTRACK: Mendels—Son Of Africa, Various Artists**  
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brilliance is glowingly showcased on such tracks as the sharply intelligent swinging "Unit Seven" and a deliciously exotic Latin makeover of "Body And Soul." Excellent original Raitt tunes include the jaunty, breezy title track, the wildly progressive, avant-Latin "Solar Orbis," and the wistfully soulful "The Girl In Love." Furthering this album's personal soul influence are a bluesy, R&B-tinged remake of old jazz tune "Go Baby Ain't It Good To You" and a straight-but-funky cover of the Ben E. King hit "Stand By Me."

**VARIOUS ARTISTS**  
**Jazz The World Groove Volumes 1 & 2**  
 RESULT: PRODUCEES: Sherman Dimes & Richard Niles  
 Jazz The World Groove Volumes 1 & 2

## SPOTLIGHT

**SOLOMON BURKE**  
**The Definition Of Soul**  
 PRODUCEES: Soloman Burke, Solomon Burke  
 Paisheim 42557

Veteran soul man and preacher Soloman Burke, who scored a string of pop R&B hits in the '60s and early '70s, returns to form with this deliciously soulful, funk-tinged album. His first disc since his blues label, Despite overly polished production that threatens to undermine the grit in his soul, Burke's top-notch songwriting in collaboration with his son Selassie, husky tenor, and all-around charm take center stage. Highlights include "Why Can't We Come Together," the aching "Just For You," the surprisingly subdued but entrancing Little Richard duet "Everybody's Got A Game," and the searing "Your Time To Cry" (co-produced by Jerry Weiler). An active producer and musical performer, Burke proves that he can still do it after all these years.

**LATIN**

**► ATERCLOPEDES**  
**La Jira De La Paz**  
 PRODUCEES: Pat Alexander  
 Amazon 44347

Delightfully quirky lead singer Andrea Echeverri, who is by far the best female singer in Latin rock, works her charms with her talented backing crew for another slamming romp through wildly humorous musings of malefactive situations, trapping under the Amazon, and love of cinema. While 15-song set does not bulge with

## VITAL REISSUES

five less-remembered acts such as Fina Hot Chocolates, Gorman's Rhapsody Makers, and French's String Band, as well as old-time blues bellows Mammie Smith and Edna Watson. These tracks were remastered from the original 78s, so listeners shouldn't be surprised at understandable levels of surface noise. Even with highly variable fidelity, historically minded listeners should be entranced by the quivering melody lines of Sam Morgan's "Jazz Band" on remade Ryan "Over In The Groove" and the extraordinary accented tempos of the Ross De Luxe Synthesizer "Turbid Rhythms," the kamikaze dance of "Voodoo Drum" backed by the two-piece jazz Williams on "Crazy Quilt," and Clarence Williams' Blue Five melody "Wild Cat Blues," which

## SPOTLIGHT

**JAMIROQUAI**  
**Travelling Without Me**  
 PRODUCEES: Jay Kay, Al Sims  
 Woe 47903

An ironically appropriate title for the third offering by I.O. retro funk outfit, as the group continues to demonstrate its uncanny ability to stay fresh in a time yet still break musical ground. Rooted in a sound that bears an uncanny resemblance to Stevie Wonder circa 1976 (the "jump" sound and vintage Wonder than the artist himself does today), Jamiroquai is also at the vanguard of the analog synthesizer movement, along with the likes of Beck and Luscious Jackson. The album's highlights include the Philly-grooved "Cosmic Girl," the upbeat "Alright," the reggae-flavored "Drifting Along," the disco-inspired title track, and the homely-sounding "High Times." A double-album disc in the U.K., "Travelling Without Me" appears for the first time stateside. Worthy of consideration at pop, R&B, and college outlets.

radio-style hits, Echeverri's deft odes to personal indignation, "No Necessity" and "Jada Que Ver," coast slick at radio.

## WORLD MUSIC

**► TAKIRA**  
**See Ego**  
 PRODUCEES: Simon Entenstein, Martin Rausch  
 Acropolis/Genre Limit 4042

The sophomore release from Madagascar's Takira is an outstanding, rhythm-intensive collection that matches the heights it scaled in its original incarnation

as Tarika Sunny. The Sammy-free Tarika, still fronted by singer-sisters Hanitra and Nany, marks an improvement in songwriting, the debut album. Members of the Busha Mal band augment the five-piece Tarika for this smart, catchy set that includes many lyrics steeped in Malagasy politics. Standouts include the ebullient, uteroplacental-and-response theme "Tany Kiny," the tense thrash of "Vavao," the haunting, cascading harmonies of "Zetra," and the hypnotic, dramatic groove of the English-language "Forever."

**NEW AGE**

**VANGELIS**  
**Oceanic**  
 PRODUCEES: Vangelis  
 Atlantic 82283

Even when he's not making soundtracks like "Chariots Of Fire," Vangelis sounds like he's scoring films. On "Oceanic" he uses the sea of the world as a thematic basis for synthesizer tones. He gets off to a sluggish start with the treasurously opulent "Bon Voyage," and hits some dead calms throughout. But he gets his sea legs and sails into the sun-drenched, shimmering byproduct "Islands Of The Orient," and the ambient grooves of "Spanish Harp." He's always been one of the most successful orchestral synthesists, but compared to the usual Vangelis star ships, "Oceanic" has the mobility of a cruise ship.

## GOSPEL

**VESTAL GOODMAN**  
**Moments**  
 PRODUCEES: vestal  
 Sony 40099

Southern gospel matriarch Goodman is still going strong after more than 45 years and more than 50 albums with the Happy Goodman Family and as a solo artist. This standard-heavy collection doesn't break a lot of new ground, but it doesn't need to. Goodman's voice is still strong, and her performance radiates heartfelt commitment to her material and her faith. Bouncy toe-tappers ("Wonderful Tale Told") and "My Journey Now," "Looking For A City" stand prominently next to inspirational ballads like "I've Seen The Secret Of Life." "Are They," while fiddles, steel guitar, and dobro and some country touches ("God With A Dark Smile," "What A Lovely Name"). Another worthy entry to Goodman's immense and estimable catalog.

## CONTEMPORARY CHRISTIAN

**► TONY VINCENT**  
**Don't Worry**  
 PRODUCEES: Dennis Matusky  
 Star 8099

Vincent found success as Christian radio with his debut album, and now he is looking to find mainstream acceptance with this sophomore collection. His chances look extremely good. Vincent has an expressive pop voice, and on this album it appears to have more passion and conviction than on his first release. He is also a gifted songwriter with a knack for turning personal experiences into universal truths. The album is filled with textured pop/rock tunes ranging from "Do You Believe In Me" to "I'm Not Alone." Another highlight is the stunning title track. Matusky's production is vibrant, and Vincent's voice is both haunting and hopeful. A gifted singer/songwriter whose talent is too impressive to be limited to one market.

**ALBUMS**—\*SPOTLIGHT: Releases derived by the review editor to deserve special attention on the basis of musical merit and/or Billboard chart potential. **VITAL REISSUES**, Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of work by one or more artists. **PICKS** (1-5): New releases predicted to be the top half of the chart in the corresponding format. **CRITICS CHOICES** (A-F): New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS** (1-2): New releases deemed particularly worth featuring in the "Music To My Ears" column as being among the most significant records in the U.S. are eligible. See review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Don Pappas, Billboard, 99 Music Square W., Nashville, TN 37203. Send jazz albums to Bill Calbi, Billboard, 1814 Broadway, New York, N.Y. 10036. Other contributors: **Newsweek** (news@nwk.com), **Los Angeles Times** (la@latimes.com), **Rolling Stone** (rollingstone@csa.com), **Spin** (spin@spin.com), **Entertainment Weekly** (ew@ew.com), **Time** (time@time.com), **USA Today** (usa@usa.com), **Vibe** (vibe@vibe.com), **Wired** (wired@wired.com), **Yip** (yip@yip.com).





EDITED BY CATHERINE APPELLESD OLSON

## HEALTH & FITNESS

### SWITZ: MY VIDDISH WORKOUT

The Modern's Circle

30 minutes, \$19.98

It's time you caught up'd seen the most niche-oriented of fitness videos, here's one that jumps right off the scale. Going where not even Joan Rivers dared to tread in last year's *Switz: My Viddish Workout* (MCA Home Video, #MCA-525-2526), the video packs not only a pretty decent muscle-toning routine (sued jotted exercises, intermeddles, and seniors), but a language lesson as well. Three fitness buffs who clearly prefer English as their second language pose the clips in Yiddish, with English subtitles pictured on the screen for the uninitiated. Fun and feisty, the tape scores high on the novelty meter but is likely to wear on the nerves of even the most Yiddish-friendly users who want an at-home regimen they can follow several times a week. Contact: 800-522-2526

### PUMPING IRON II: THE WOMEN

Central Park Media

107 minutes, \$19.98

After the first of the early Arnold Schwarzenegger tones "Pumping Iron" turns to heavyweights of the female persuasion in this second of sorts, *Pumping Iron II: The Women* (Central Park Media, #CPM-525-2526), after the first "Pumping Iron" movie hit the screen, this cross between documentary and feature film sufficiently captures the sport of body building into the 90s. It's one of the world's current top female body builders—Rachel McLish, Bev Francis, Lori Bowen, and Carol Danvers—lead the way, and across the screen in preparation for the World Cup championship. Although the sci-fi nature of physical feats is not meant to appeal to everyone, the story of these women's courage and unflappable determination that drives the film carries it to near lofty heights. Contact: 212-877-7456.

## SPORTS

### GHOSTS OF THE BALLPARK

25 minutes, \$19.98

The idea for this unique sports documentary—to pay tribute to the long sleeping, yet productive, Yankee Park, made famous in the movie "Bull Durham" and a ball of community activity during the mid-20th century—is an undated winner. Created by Crash Davis (played by Kevin Costner in "Bull Durham"), the tape seeks to document the role of baseball in a more slice-of-time in American society as well as honor some of the key players who graced the Durham sport of "Yankee Stadium" and the game in the execution, which fails to live up to promises made on the cover. For example, the producers, with executive guidance as Willie Mays, Joe Morgan, and Catfish Hunter come in the form of quick conversation snippets that seem to have been serenely caught on tape. In short, the all-day-brief look at the ballpark and this slice of baseball history is simply not substantive enough to satisfy the serious sports fan. Contact: 919-682-2222.

## PERFORMANCE

### LORG OF THE GAUCE

92 minutes, \$24.98

Timed to hit retail at just about the same time the dance-music craze is making its touches down at New York's Radio City Music Hall, this tape wishes on to America's most famous night club with grace from the U.K. In the spirit of so many stage sensations before it, "Lord Of The Dance" has its roots in a more traditional time and place—this time the folk music and dance of Ireland—but its presentation is decidedly big-budget. The tape was

filmed, again, during a performance at Dublin's "The Theatre" and is presented "Riviera" showsman Michael Flatley. Retainers can expect interest in the tape to pick up as the buzz on the already sold-out tour makes its way across the States.

## TRAVEL

### WHERE IS PATAGONIA?

Ames Productions

45 minutes, \$14.98

This tape will serve as a wake-up call for those who think Patagonia is just a brand of chinos and a wonderful place to visit. This tape will serve as a wake-up call for those who are aware of one of the most beautiful regions of the world or have had a chance to experience it. It is a beautiful region, just below the 41st parallel in South America spanning parts of Chile and Argentina. Patagonia is home to a rainbow of wildlife, including whales, penguins, and some unique birds—as well as some magnificent glacial formations, a TV and newspaper journalist conducts this crash course on the area, which contains some history (a Charles Darwin exploration of Patagonia) and a geography lesson accompanied by some lush images.

Contact: 800-454-1065.

## INSTRUCTIONAL

### VIDEO PARENTS

approximately 40 minutes each, \$14.98 each

Three new additions to the "Video Parents" family: "The Wonderful Terrible Twos," "The Perfect Guide To Potty Training," and "Toddlers At Work"—pick up the first, which is a first of its kind, and the second left off year. Designed for first-time parents, although not a bad brush-up for veterans moms and dads, the tapes offer a no-nonsense, no-nonsense guide for developmental skills. What's new about these three that wouldn't have worked in the first, is the oriented relationship that they were created so toddlers can watch along

with their parents and learn by experience. As with the first batch, the first series clearly delineated "chapters" and easily identified segments.

### SINGER'S WORKOUT

Star Line Music

105 minutes, \$19.98

A veteran voice coach provides a chance for closet choruses and chanteuses to fine-tune their vocals without posing the most difficult of tasks: singing. The tape, which is often accompanied by personal lessons. Divided into five segments, the tape guides singers through exercises, corrects their tone, voice, and range, and enhances singing style. Teacher Buddy Mix presents his lesson in a non-threatening yet completely straightforward manner that's best suited to those who take their vocals seriously. For this audience, Mix provides everything needed to get out of the shower and on to the stage. Contact: 818-342-2880.

## MADE FOR TV

### ANIMAL BLOOPERS WITH JACK HANNA

Live Line Inc.

30 minutes, \$12.99

Modern-day Dr. Doanille Hanna seems to be in perfect harmony with all the earthly creatures during the filming of his popular "Zoo Life" television series. But sometimes he gets a little slip, and his pigs need the need to perch on human backs, and giraffes take on second careers as hair dressers. It is these precious, clearly unrecorded moments and Hanna's sweetly self-deprecating narrative that makes this tape so much fun to watch. Aside from the hilarious outtakes, the tape includes some of the more memorable show snippets, plus 10 minutes of additional footage that are not part of the TV "bloopers" special.

## FOR THE RECORD

"Chess Starts Here" (Video Previews, Jan. 11) has a running time of 60 minutes

and a suggested price of \$29.98. For further information, contact 212-633-6200. The correct phone number for "Inside Secrets To Winning Sweepstakes & Contests" (Video Previews, Dec. 21) is 914-622-1697.



EDITED BY BRETT ATWOOD

### GOLDEN NUGGET

Warner Bros.

PC-COM

The newest entrant into the video game arena is a PC-COM game that promises to offer "real Las Vegas-style gaming with all the amenities." "Golden Nugget" dazzles not only with its assortment of games—sixteen gambling standards like roulette, blackjack, and a variety of poker—but also with crisp, electrifying backdrops and 3D graphics. Video host Adam West is a playful, perfect guide. Granted, video poker is video poker, and no one in the gaming industry is reinventing the wheels on which those fateful slot machine levers spin. Still, we would say that this is a well-thought-out, well-executed game that, juggling on substantial buffet fare, and, worst of all, leaving our viewers in order to book up to ride back to Hollywood.

### PERFECT WEAPON

American Software Corporation

30 minutes, \$19.98

Video game newcomer American Software makes an impressive debut with this fighting-adventure game. As Captain Blake Hunter, the player explores the alien worlds filled with enemies that crawl, crawl, lurch, and leap at gamers. The enemies are programmed to attack

active freedom and financial power."

Later, he describes Geffen as "a hungry talent agent... whose single-minded focus wasn't on explaining and empowering the underground but simply success."

Similarly, Goodman's early decision in the careers of all these industry pioneers is suggested in Goodman's title: "the collision of rock and commerce."

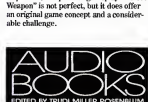
Whereas other studies of the music industry—most recently Freddie Dannen's explosive "Hit Men"—have exposed the commercial motives that underlie virtually every decision made in the music industry, Goodman goes further by suggesting that even artists who profess to be above the commercial fray are still motivated by financial gain.

To cement his point, the author cites Young's early pronouncements of his desires for "fame and money." Similarly, Goodman's career comes to the irreconcilable images of the artist's "man on the hill" and his true pop star persona.

Because Goodman covers so much ground, his narrative is sometimes disjointed. However, he succeeds at persuading the reader that no musician can function today outside the sphere of the business. In Goodman's view, it is the business that drives the music, not the other way around.

PAUL TERRY

and respond to such kicking move by the player, which makes it difficult to simply push a few buttons to attack. Players can choose from more than 100 martial arts moves, including chokeholds, throws, and take-downs. Several power-ups and items are contained in the game environment, including armor, health, and keys. One of the game's most innovative features is its frequent use of changing camera angles. However, while it is usually played from a first-person perspective, the game where the feature distracts from the on-screen action and, in a couple of instances, complicates gameplay. "Perfect Weapon" is not perfect, but it does offer an original game concept and a challenging challenge.



EDITED BY TRICIA MILLER ROSENBLUM

## THE HAND I FAN WITH

By Tina McElroy

Wiley-Lisa Ann

800 calls, \$24.95

When it comes to the most expressive video, Sheryl Lee Ralph is the perfect choice to spin Tina McElroy's *The Hand I Fan With* (Wiley-Lisa Ann, #WLE-525-2526). In the town of Mulberry, the setting for Anna's previous novels, "The Hand I Fan With" is at once a love story, a ghost story, and a change-of-life story. Lena is a wealthy, successful, 45-year-old businesswoman who has unintentionally become the backbone of the town. Thanks to her good-hearted nature and keen organizational skills, she has become the backbone of the town. Lena is glad to help, but alone in her big house, she longs for some emotional support of her own, and family regrets not having a lover or a keenly. But Lena does have an unusual gift: the power to communicate with the dead. Disturbed by her psychic powers, she has tried to ignore them throughout her life. But now, overcome with loneliness, her long brings to life a warm, sexy, sensitive male ghost who has watched her loved and from the other side. Lena's love affair with Herman ("her man," get it?) is an earth-shaking romance that will change Lena's life and her restore order to it. Lena also learns to stop letting the demands of others swallow her up. It's a warm, satisfying, and insightful tale.

## TALKING WITH CONFIDENCE FOR THE PAINTFULLY SHY

By Don Gabor

Random House AudioBooks

90 minutes (abridged), \$12.00

This delightful audio won't cure chronic shyness magically, but it does give you a valuable tool for negotiating low-key social situations. In the book, you give a good impression at a job interview, or speak up at a business meeting. At a party, he advises asking intelligent questions and listening closely to the answers for topics of conversation. For example, "How do you know our host?" or "What's your wife's name?" "Really? What kind of dog do you have?" etc. He also advises identifying one's own interests and mentioning them in conversation—this makes one seem interesting, and others will follow her lead. The book is common sense, but can be useful for someone who has trouble speaking up.

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(Continued on next page)

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## SOUNDTRACK BOOM

(Continued from page 1)

WGT Chicago assistant PD/music director Don E. Cologne cites a more recent example of R&B soundtrack promotional punch. "Being on the 'Eddie' soundtrack let people know about [Island debut act] Dru Hill," he says. "Even though the film didn't do that well with urban consumers, Dru Hill really drove the soundtrack and created a high level of consumer awareness."

In a Hill's "Tell Me," featured on the 1996 soundtrack, was certified gold and peaked at No. 5 on the Hot R&B Singles chart. The band's eponymous debut album has sold more than 134,000 units since release Nov. 17, 1996, according to SoundScan.

But if the creative chemistry is just right, Cologne says, even greater things can happen for established acts. "Coolio" was already a platinum artist, but having "Gangsta's Paradise" added to the MCA "Dangerous Minds" soundtrack propelled him to superstardom and opened the door to a whole new world of pop consumers," he says.

"Gangsta's Paradise" was No. 1 on the Hot 100 for three weeks and earned Coolio a Grammy for best solo rap performance last year.

Independent retailer George Daniels, owner of the Chicago-based Music Room, agrees that appearing on soundtracks can enhance a veteran artist's career. He cites Underworld's 1996, gold-certified "Dead Presidents" soundtrack as generating significant catalog sales for the Heritage R&B acts featured on the album.

However, Daniels is cautious about the potential sales gains to be had by more contemporary acts. "Being on a soundtrack can help keep an artist's sound out there until their own album comes out, but you can't wait too long," he says. "Young fans tend to be trendy and can lose affection for a particular sound. So you have to follow up quickly or risk losing their interest."

Nonetheless, says MCA marketing national director Marilyn Batchelor, videos are separate from the artist's debut album. "In the case of K-Ci & JoJo's debut album this spring, being on the September 1996-released 'Bulletproof' soundtrack was a great setup mechanism for an artist that the consumer doesn't know about, and as a bonus the money for promoting the singles and videos is separate from the artist's budget."

"In the case of K-Ci & JoJo's debut album this spring, being on the September 1996-released 'Bulletproof' soundtrack was a great setup mechanism for an artist that the consumer doesn't know about, and as a bonus the money for promoting the singles and videos is separate from the artist's budget."

K-Ci & JoJo's still-untitled album is scheduled for release in the spring. But says that MCA deejay artist Rahsaan Patterson also received mileage from his "Bulletproof" appearance. "His track 'Where You Are' gave him some critical attention, and since he's got a sound that will appeal to more than the R&B community, it was good that the soundtrack was not marketed exclusively to urban demographics," she says.

"The warm reception [by consumers] reinforced to the label that it was a good song and should be a single from my own album," says Patterson of another spinoff effort. "The fact that [Where You Are] is acoustic and folk, yet has a funk groove to it, is what I think gives it an edge with regard to other songs on it. It just blows me away that even [hard hip-hop consumers] I've

talked to can get with it."

### BUREGNOING TREND

Since 1991, 15 soundtracks have been No. 1 on Top R&B Albums, with 32 sets making that, the top 10. In the five years prior to that, not one soundtrack performed as well.

In 1996, 21 of the top 30 soundtrack singles charting on the Hot 100 were produced by R&B acts.

Is it the chemistry between what succeeds like success, the trend is not gone unnoticed: There are a number of high-profile, R&B-leaning soundtracks due in the coming months, in addition to Columbia's new Jodeci album.

"When We Were Kings," due Feb. 11 on Mercury, features new tracks by Brian McKnight and Diana King; Zolma Davis; and the Pugees featuring A Tribe Called Quest, Busta Rhymes, and Rappin' Portie (Billboard, 181). Also included are songs by James Brown, Bill Withers, B.B. King, the Jazz Crusaders, and the Spinners.

Five records has two soundtracks slated for release in February: "Dangerous Minds" features tracks by such artists as Ice Cube, Kirk Murry, Too Short, the Click, and Spice 1. "Booty Call" features such artists as Gerald Levert, Silk, Joe, and SWV's Cheryl "Coco" Chase and debut act Keystone. The Trimark film of the same name is slated for release May 2.

Due in late summer is LaFace's "Soul Food," which accompanies the 20th Century Fox film. The phenomenon extends to TV as well. In April, Warner Bros. will release the soundtrack to the sitcom "Living Single." The set features Boney James and Eric Benét performing a cover of the Stevie Wonder classic "Superwoman (Where Were You When I Needed You)." Other acts appearing include Queen Latifah, the show's star; Xscape; and SWV.

Mercury marketing senior director (U.S.) John Ziemann says that the plethora of soundtrack releases correlates directly to the increased number of movies with black cultural themes. "The trend began with Hollywood," he says. "There's been a rebirth in films geared toward black and crossover audiences, which has led to a lot of movie soundtracks in the R&B genre."

Arista soundtracks A&R VP (U.S.) Maureen Crowe says that the increased number of R&B soundtracks is a reflection of the strength of the soundtrack business in general. "Filmmakers are using them to help drive their films more, and the music makers are making better-quality soundtracks," she says.

Case in point: Arista's "Waiting To Exhale" soundtrack, which was No. 1 on Top R&B Albums for four weeks. "The 20th Century Fox movie did well at the box office, but the soundtrack really went through the roof," Crowe says. "Waiting To Exhale" has sold more than 4.7 million units, according to SoundScan.

The turning point for the R&B soundtrack business was 1991's "New Jack City" (Giant) and "Boyz n the Hood" (Continued on next page)

(Continued from page 10)

"I think Sweden today is just exploding with talent," says Tomas Ledin. He believes that the country is strong in modern rock output because "it's a very

"They will never play together again, I'm sure of that," says Marie Ledin. "They have different lives now. Benny and Björn are very involved in musicals." The cast recording of their "Kristina Från Duvemåla" musical was released locally last year by Mono Music.

His suspicions were confirmed, he

The album was produced at Abba's celebrated recording home in Stockholm, Polar Studios, which is partly owned by Marie and Tomas Ledin.

But he is unable to completely shake off the pop bug. "He's just found a girl that's excellent, she sings in English; I got the tape today," Marie Ledin says. "So he's still interested in the business."

What Tull found led Judge Evans to order cessation of any payments to Parker, and he ordered the estate to file suit against Parker for improper financial management. Parker countersued, dragging out the suit. The revelation that he was not a U.S. citizen put the court's jurisdiction in jeopardy. The estate ultimately agreed to a settlement, and Parker no longer had an association with the estate. In 1990, Graceland bought Parker's extensive files and collection of memorabilia.

Parker retired to Las Vegas, to gamble and to work on his memoirs. He is now 73, and lives with his wife, a

## (Continued from page 9)

"During all that time," Moore says, "I did do a couple of overdubs for Carl [Perkins] and for Billy Swan, but that was it for 24 years."

Griffin says approaching the other artists was easy. "In most cases, it took one phone call. And some people weren't able to schedule it who wanted to, like Charlie Watts, Eric Clapton, and Elton John. Mick Jagger called and wanted to know why he wasn't invited, so we may

Rees Shad, an artist who founded Sweetfish for his own releases and now branching out, says he is in negotiations with several distribution companies. At this point, he says, radio is the least of his considerations. "There are four or five different audiences for this," he says. "We'll see what happens."

Parker was a fixture in Las Vegas.

## (Continued from preceding page)

Says Warner Bros. black music division president (U.S.) Denise Brown: "This will give Eric added exposure as we continue to work his album ['True

"From a production standpoint, things really skyrocketed for me after I [wrote, produced, and recorded] that song," says Joe.

"Being on the 'Booty Call' soundtrack will go a long way in keeping him in the mix until we begin working his solo project," Green says.



**Two Of These People Are Mice.** Displaying cheese-eating grins during KIIS-FM Los Angeles' recent party at Disneyland, from left, are Ariel Hamandaz of No Berridge, Minnie Mouse, Donna Lewis, KIIS personality Rick Dees, Marri Banridge, Mickey Mouse, and Mike Cintrin and Gabriel Hamandaz of No Berridge.

## Radio Stations Find Celebrity Connection WWI Service Gives Access To Small, Medium Outlets

■ BY DOUG REECE

LOS ANGELES—Often neglected during superior press tours, radio stations are finally getting exclusive access to show-biz greats via Westwood One Radio Networks' Celebrity Connection.

The programming feature, which allows stations to conduct live satellite interviews with music, film, and TV stars ranging from Tom Hanks and Danny DeVito to Vince Gill and Bill Wyman, is becoming increasingly popular with both stations and the stars themselves.

Comedian Judy Tenuta, who guested on the Oct. 11 Celebrity Connection, held at the National Assn. of Broadcasters radio convention in Los Angeles, quips that the appeal lies in starting her unwitting radio courtships.

"The great thing about doing this is that I know I'm going to be funnier than the Dicks," Tenuta says. "No matter what they think, they are always the straight men."

Erie Lates, a co-star of NBC's "Caroline In The City," takes a different view on the experience. "The great thing about doing these is the irrelevance of the radio guys. It's not nearly as dry as my own interviews," he says.

"I did an interview with someone whose program was called 'Woody In The Morning,' and we were joking around with the title of the show. It was like, 'Hey, I wake up with Woody every

morning too, and so does my wife,'" Lates says.

While large-market radio stations and most television programmers can use their pull to corner celebrities, and print media can draw upon an abundance of star-filled wire stories, mid- to small-market radio programmers have not had such access to Hollywood.

Those days, says Westwood One VP of programming Denise Oliver, are over.

### PROMOTIONS & MARKETING

"We had been running this program—called 'Interactive'—on our rock station affiliates since 1989, and it became so popular that we decided this year that we would expand into other formats," she says.

"The draw comes from having great interviews that sound like they are in the programmer's market and that give everybody a chance to improve their programming and build listenership," she says.

Triples-A KLRQ Kansas City, Mo., PD Ken Dillon says the Kansas City has interviewed Dawson, Eddie Murphy and Dr. Ruth via the Westwood program.

"Other than how good it sounds on the satellite feed, it gives us a degree of tal-

## U.K. Gets 1st Alternative Rock Outlet London's Last FM License Awarded To Xfm

This story was prepared for Billboard by Mike McGeevey, a correspondent with Billboard sister publication Music & Media in London.

LONDON—Great Britain, the country that has given the world so much alternative music and Britpop, finally has a full-time radio station devoted to playing it.

Booied by unprecedented support from the U.K. music and record

industries—and even rival broadcasters—Xfm, London's first-ever alternative music broadcaster, was awarded the market's last terrestrial FM license by the Radio Authority Jan. 16.

In the U.K., radio station applicants must apply for a commercial license. The services are awarded by the Authority based on criteria set by legislation. The regulator claims that no more FM frequencies are available in London.

According to Sir Peter Gibbins, chairman of the Radio Authority, "Making this license award for London has been among the Authority's most difficult tasks. However, we believe this new station will be a popular addition to the already rich diversity of commercial broadcasting in Greater London."

### ONE OF 25 APPLICANTS

Xfm, in its third attempt to secure a license in the U.K.'s largest and most lucrative market, was chosen from a field of 25 applicants, including return bids from Paris-based broadcaster NRJ, Capital Radio, BBC Radio 1 FM breakfast presenter Chris Evans' Ginger Productions, Atlantic 252 (CLT UK Radio), and a gay-oriented service supported by Elton John.

CLT, part of CLT UFA-Europe's largest broadcasting group, has 15% stake in London's newest and last entrant in the fierce battle for London listeners. Xfm has staged five month-long temporary broadcasts in London over the past five years.

Xfm managing director Chris Parry largely credits the U.K. music industry with pushing the company's ambitions over the top. "The whole thing is about support from the music industry," says Parry, also

manager of longtime alterna-rockers the Cure. He also credits initial interest in the format from "grass-roots people who really loved the idea of what we have been trying to achieve."

Xfm PD Sammy Jacob adds, "At last, London will hear music that it should have been hearing for the past 13 years. We have our priorities. We can be a public service broadcaster and be concerned about profits."

Although enthusiastic about the news, Sony Music U.K. VP of communications Gary Farrow adds a word of caution to his praise: "This is what the whole of the record industry wanted. It is fantastic news. Let's hope they stick to their original ethos."

### ALTERNATIVE TARGET

London's newest broadcaster will target 16- to 34-year-old age group with "specialist alternative rock music," according to its application. Xfm should be able to reach about 8.9 million Londoners (ages 15-plus) when it becomes a more permanent fixture on London's radio landscape. Parry says Xfm hopes to hit the airwaves Sept. 1.

The outlet faces competition from the likes of market leader top 40 95.5 Capital FM/CHR, mainstream rock Virgin 105.8 FM, AC Heart 106.2, and dance outlet Kiss 100 FM. What it no longer must compete with, however, are scores of other applicants vying for a historic place along London's radio dial. NRJ president Jean-Paul Bauderoux, who was behind France's FM bid for a license, was surprised by the Xfm news.

"Once again, CLT wins," says Bauderoux, who admits being "very disappointed"—all this money spent with no result. We knew it would be difficult, but we were moderately confident."

Like Xfm, NRJ's latest bid was the French radio group's third to win a London license. "One day, we will be in London," he says.



PARRY

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## Adult Contemporary

TITLE (Label & Name/Composition Label)				ARTIST			
Wk.	Wk.	Wks. on chart	Label	***No. 1***			
1	1	16	UN-BREAK MY HEART MCA/REDWAGON	♦ TONI BRAXTON ALBUM #101			
2	2	17	WHEN YOU LOVE A WOMAN JIVE	♦ JOURNEY			
3	3	12	I FINALLY FOUND SOMEONE MCA/REDWAGON	♦ BARBRA STREISAND & BRYAN ADAMS			
4	5	8	I BELIEVE IN YOU AND ME JIVE	♦ WHITNEY HOUSTON			
5	4	12	IF WE FALL IN LOVE TONIGHT JIVE	♦ ROO STEWART			
6	7	6	IT'S ALL COMING BACK TO ME NOW JIVE	♦ CELINE DION			
7	6	5	CHANGE THE WORLD JIVE	♦ ERIC CLAPTON			
8	8	27	I LOVE YOU ALWAYS FOREVER JIVE	♦ DONNA LEWIS			
9	9	10	FLY LIKE AN EAGLE JIVE	♦ SEAL			
10	14	16	HE'S NOT GIVING YOU UP JIVE	♦ GLORIA ESTEVAZ			
11	12	9	STILL IN LOVE JIVE	♦ LIONEL RICHIE			
12	12	9	100 YEARS FROM NOW JIVE	♦ HUEY LEWIS & THE NEWS			
13	11	9	YOU CAN MAKE HISTORY (YOUNG AGAIN) JIVE	♦ ELTON JOHN			
14	13	12	LET'S MAKE A NIGHT TO REMEMBER JIVE	♦ BRYAN ADAMS			
15	15	49	BECAUSE YOU LOVED ME JIVE	♦ CELINE DION			

***AIRPOWER***				***NO DOUBT***			
16	19	23	DON'T SPEAK MCA/REDWAGON	♦ NO DOUBT			
17	20	21	FOR THE FIRST TIME MCA/REDWAGON	♦ KENNY LOGGINS			
18	26	15	NOBODY KNOWS MCA/REDWAGON	♦ THE TONY RICH PROJECT			
19	22	24	THROUGH YOUR HANDS MCA/REDWAGON	♦ DON HENLEY			
20	17	20	GIVE ME ONE REASON MCA/REDWAGON	♦ TRACY CHAPMAN			
21	NEW	1	VALENTI MCA/REDWAGON	♦ JIM BRICKMAN			
22	21	19	THE MOMENT MCA/REDWAGON	♦ KENNY G			
23	23	25	SEND ME A LOVER MCA/REDWAGON	♦ CELINE DION			
24	27	29	I GO BLIND MCA/REDWAGON	♦ HOOTIE & THE BLOWSHIFT			
25	26	12	YOU MUST LOVE ME MCA/REDWAGON	♦ MADONNA			

## Adult Top 40

***No. 1***				***NO DOUBT***			
1	1	14	DON'T SPEAK MCA/REDWAGON	♦ NO DOUBT			
2	3	3	I GO BLIND MCA/REDWAGON	♦ HOOTIE & THE BLOWSHIFT			
3	2	2	HEAD OVER FEET MCA/REDWAGON	♦ ALANIS MORISSETTE			
4	7	12	LOVEFEST MCA/REDWAGON	♦ THE CARPENTERS			
5	8	11	UN-BREAK MY HEART MCA/REDWAGON	♦ TONI BRAXTON			
6	6	6	IF IT MAKES YOU HAPPY MCA/REDWAGON	♦ SHERYL CROW			
7	5	5	IT'S ALL COMING BACK TO ME NOW MCA/REDWAGON	♦ CELINE DION			
8	4	4	WHEN YOU LOVE A WOMAN MCA/REDWAGON	♦ JOURNEY			
9	11	30	COUNTING BLUE CARS MCA/REDWAGON	♦ DISHWASHA			
10	14	16	YOU WERE MEANT FOR ME MCA/REDWAGON	♦ JEWEL			
11	16	20	BARELY BREATHING MCA/REDWAGON	♦ DUNCAN SHEIK			
12	12	30	CHANGE THE WORLD MCA/REDWAGON	♦ ERIC CLAPTON			
13	9	7	I LOVE YOU ALWAYS FOREVER MCA/REDWAGON	♦ DONNA LEWIS			
14	10	8	FLY LIKE AN EAGLE MCA/REDWAGON	♦ SEAL			
15	13	13	HE'S NOT GIVING YOU UP MCA/REDWAGON	♦ MERILL BAINBRIDGE			

***AIRPOWER***				***COUNTING CROWS***			
16	22	22	A LONG DECADE MCA/REDWAGON	♦ COUNTING CROWS			
17	17	15	GIVE ME ONE REASON MCA/REDWAGON	♦ TRACY CHAPMAN			
18	18	16	KEY WEST INTERLUDE (I SAW YOU FIRST) MCA/REDWAGON	♦ JOHN McLENNAN			
19	15	14	JUST BETWEEN YOU AND ME MCA/REDWAGON	♦ C.D. TALK			
20	20	23	LET'S MAKE A NIGHT TO REMEMBER MCA/REDWAGON	♦ BRYAN ADAMS			
21	19	17	WHERE DO YOU GO MCA/REDWAGON	♦ NO MERCY			
22	21	10	I FINALLY FOUND SOMEONE MCA/REDWAGON	♦ BARBRA STREISAND & BRYAN ADAMS			
23	24	25	I BELIEVE IN YOU AND ME MCA/REDWAGON	♦ WHITNEY HOUSTON			
24	25	6	DON'T LET GO (LOVE) MCA/REDWAGON	♦ EN VOUE			
25	26	2	YOU WERE MEANT FOR ME MCA/REDWAGON	♦ MADONNA			

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## DALLAS/F.T. WORTH—(7)

DALLAS/FT. WORTH-(7)															
KOZL-FM	radio	56	52	61	55	62	63	62	61	62	63	62	61	62	63
KOZL	radio	56	52	61	55	62	63	62	61	62	63	62	61	62	63
KOZL	radio	56	52	61	55	62	63	62	61	62	63	62	61	62	63
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KOZL	radio	56	52	61	55	62	63	62	61	62	63	62	61	62	63
KOZL	radio	56	52	61	55	62	63	62							

**S**taring at the phone, waiting for it to ring. We've been there. Soul Coughing mouthpiece M. Dougherty's been there. "By the phone/I live in fear" goes his line on telephobia in "Super Bon Bon." Elucidating, he says, "You know how you can be incredibly anxious that someone isn't going to call, and then at the same time be incredibly frightened that the phone is going to ring—and what are you going to say when it does? 'Super Bon Bon' is just one of those paranoid love songs."

No. 30 on Modern Rock Tracks—and the second chart hit from Soul Coughing's "Irresistible Bliss," the New York groove sensation's sophomore Slash/Warner Bros. album—"Super Bon Bon" and its neurotic narrative are buoyed by an impossibly fat bassline. And if you think the band's sound is a moveable feast now, wait

until the next record. Doughty is residing in London between gigs, hanging with his girl, coursing through clubland, and developing a taste for drum'n'bass.

"Dance culture over here is a lot more interesting than all the turgid, post-grunge anthems on U.S.







offerings for its monthlong 10th-anniversary celebration in February began with a Richie Havens show and end with Philip Glass and Cecil Taylor sharing the bill.

Potentially as important as the Knitting Factory's stage for nurturing the new generation of music was its record label, Knitting Factory Works. The Knit established its label in '89 with a series of compilation albums recorded live at the club. The first two volumes of "Live At The Knitting Factory" were issued via A&M (before A&M was purchased by PolyGram and the Knit'd went by the wayside). Since then Knitting Factory Works has recorded issued more than 100 albums from some of the finest musicians on the scene (see discography, this page). And despite modest resources, the label has developed a flat for freebie union acts and getting their edgy music to an elusive yet eager niche market.

**COLUMBIA SEEKS ALTERNATIVES**  
Recognizing the Knitting Factory's unique vantage on the vanguard, Columbia has just sealed a multiyear deal to shepherd three or four of Knitting Factory Works' 20 releases over a year. The deal calls for the Knitting Factory and Columbia to decide

can obviously help Knitting Factory Works approach a sizable element of the marketplace that it couldn't on its own. But conversely, the Knit can access an enthusiastic segment of the music-buying public that Columbia finds difficult to reach.

"I'm impressed that the Knitting Factory can sell more Thomas Chapin records than we can sell Henry Threadgird records," Bonny says. "Even though the market for this music isn't easily identifiable, it's definitely there. And with the Knitting Factory's artists, it's as much the people coming to the music as it is the label taking the music to the people."

The Columbia association will also give Knitting Factory Works an unprecedented shot at recording the up-and-coming art-pop acts that debut their wares in the club, such as a Soul Couching or a Skeleton Key, before they escape to another label. "We have a lot of acts like no one else has anywhere in the world," Dorf says. "We're not getting tapes from attorneys. We've created a direct, ongoing opportunity for discovery."

Through the first Knitting Factory Works artists to go through the Columbia deal have yet to be determined, the best bets are saxophonist Chapin, Steven Bernstein's Sex Mob (see "Sex Mob" sidebar), and the leader of Spanish Fly and musical director for the Lounge Lizards and the all-star "Kansas City" band), and award-pop singer-songwriter Rebecca Moore. Her album has already been released summer; Chapin and Moore have records set for early fall.

**LATE-NIGHT PLAYERS HANG**  
Originally housed in legendary course and cramped yet strangely colorful digs on the edge of SoHo and the East Village, the Knitting Factory serves the start not only as a showcase for new music but as a common ground for musicians of diverse genres and generations, races and records. Christened by Don Byron ten years ago, Knitting Factory has played the Knitting Factory 100 times as a band leader and sideman and holds special regard for the club's communal atmosphere.

"In every era, there's been a club where the cutting-edge cats could find a home," Byron says. "With the Knitting Factory, especially the old Knit, it was a hang, where the musicians were checking out everybody else. For a lot of us, it was our neighborhood bar, and there was always someone you knew playing. For one thing, that helped lure down some of the segregation on the scene. I think years from now, people will look back on the Knit days and say, 'That's where it was happening. I was there, man.'"

Byron's first stint at the start of the lineup of February anniversary shows, as well as fellow jazzers as Geri Allen and James "Blood" Ulmer and rock acts Bob Mould, Yo La Tengo and the Violent Femmes. Other attractions include Zorn with Bill Laswell, Vernon Reid, Marc Ribot, Alex Chilton, Morphine side band the Hypnotones, monologist Eric Bogosian, the Lounge Lizards,

Laurie Anderson, Elliott Sharp, and Soul Couching (on March 5).

Soul Couching may have two Modern Rock Tracks hits to its credit (from its latest Slash/Warner Bros. album, "Irretrievable Bliss"), but the band's front man, M. Doughty, remembers from the time he came to work the door at the Knitting Factory from '92 to '94. "The pay could've been better certainly, but I got to hear a lot of cool music," he says. "My first night on the job was the Jon Spencer Blues Explosion's third show—they played to about five people. And my last night was one of the last shows of John Zorn's Naked City, and that was some amazing shit."

The Knitting Factory relocated two years ago to a relatively poor, high-tech home in the Tribeca area. Even though the Knit is now a multimedia center outfitted with three performance spaces (the main room holds 400 people), three bars, a recording studio, and online and video broadcast capabilities, the club still retains its funky vibe as well as its original do-it-yourself spirit and ear-to-the-ground love for musical invention.

In many ways, Erik Sanko is the model Knitting Factory musician. He began playing the club in his first days



THOMAS CHAPIN, TRIO, "A&M" (1991). POSITIONED ALSO SAXOPHONIST AND KNT REGULAR CHAPIN AS A POTENT voice, with passionate playing and strong writing. Selected melodies in his music make the title track an ideal intro to downtown jazz. Chapin's sixth Knitting Factory album is scheduled for fall release.

as the teenage bassist in John Laurie's enduring jazz ensemble the Lounge Lizards, logging nearly 40 shows from the old to the new Knit. He also co-founded the progressive pop trio Fertile Crescent, which recorded its 12 album for Knitting Factory Works (to be rereleased this spring) before disbanding. In the past couple of years, he has fronted Skeleton Key, one of New York's hottest alternative bands (with an album due in March on Capitol), and the Knit was the site of the group's breaking in.

"The Knitting Factory sometimes gets pigeonholed as strictly the avant-garde jazz club, but it's really a place for all kinds of crooked music," says Sanko. "The thing that happens at the Knit that's so cool is that the David Murray Trio will be leading a set as Brainiac is loading in. I always imagine that the guys are painted different colors, and that in passing, by a little bit of one runs off to the other."

#### WHAT IS JAZZ?

Because it serves as an outlet for the forward-minded fringe, Knitting Factory Works has "had to develop aggressive guerrilla-marketing techniques just to make people aware of the records," explains label manager Mark Perlson. "It's tough to get it out there, but once people are exposed to this music, you'll be surprised at how many appreciate it."

"An artist like Thomas Chapin gains a lot of exposure in the time," Perlson adds. "We know he could sell 30,000 copies of his next album. For jazz, his staff is every bit as intense as Soundgarden, and it's not stretch to think that kids Ten get into him. The reason is that he's an older person who listens to Coltrane or Miles couldn't."

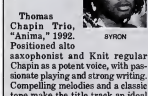
The Knitting Factory Works strategy for presenting its music has come to encompass both the actual and the

virtual, including regular package tours of knit artists in Europe and America, and innovative Internet promotions.

The Knit arranged 25 tours last year by such acts as Chapin, Moore, Spanish Fly, and Paradox Trio, each of whom had new albums on Knitting Factory Works. Dorf says that the club may book as many as 35 acts this year, with the artists including the Montreux, Vienna, and other major European jazz festivals in their itineraries.



Don Byron Quintet, "No-Vibe Zone," 1994. A free-wheeling live document of ace clarinetist Byron's top-notch hand of a while back, including a solo by the club's resident star, "Smitty" Smith on drums and David Gilmore on guitar.



Thomas Chapin Trio, "A&M" (1991). Positioned also saxophonist and Knt regular Chapin as a potent voice, with passionate playing and strong writing. Selected melodies in his music make the title track an ideal intro to downtown jazz. Chapin's sixth Knitting Factory album is scheduled for fall release.

Matt Darriau, "Paradox Trio," 1995. Musical alchemy of a high order, with jazz and gypsy air melding into an intoxicating whole. The interplay of quartet's next release is set for May.

Liminal, "Nosferatu," 1995. Concocted an accompanying score in the Knt's "Loud Music, Silent Film" series, this dark, atmospheric album more than stands on its own as an involving, pioneering effort in the nascent film field. A new disc, "Involve," appears in April.

Arto Lindsay Trio, "Aggregates 1-8," 1995. Heavy-breathed haiku from a mainstay of the downtown New York scene, this record serves as an object lesson in power-to-iron deconstruction.

Rebecca Moore, "Admiral Charcoal's Song," 1995. A workfully overlooked album of dark drama and mystic beauty that fans of singer-songwriters as diverse as Jane Siberry and Kristin Hersh would love. Moore is a talent to watch, with a new album due this fall.

Myth-Science, "Love In Outer Space," 1995. An irresistible late-night romp through the Sun Ra mysticism of the time. Perlson adds, "We know he could sell 30,000 copies of his next album. For jazz, his staff is every bit as intense as Soundgarden, and it's not stretch to think that kids Ten get into him. The reason is that he's an older person who listens to Coltrane or Miles couldn't."

At the North Sea Jazz Festival, in the Hague, the Netherlands, the Knitting Factory even has its own stage.

The first club to start Webcasting its concerts nightly, the Knitting Factory runs an impressive Internet site (<http://www.knittingfactory.com>). The World Wide Web site includes a complete label catalog with individual musicians cross-referenced to the various albums on which they appear.

(Continued on next page)



Primo Matera, "Peace On Earth," 1995. An energized homage to the majestic music of John Coltrane, with the quintet featuring Coltrane's late-period drummer, Rashied Ali.

Primo Matera, "Peace On Earth," 1995. An energized homage to the majestic music of John Coltrane, with the quintet featuring Coltrane's late-period drummer, Rashied Ali.

Tronzo Trio, "Roots," 1994. Down home downtown. Slide guitar extraordinaire Dave Tronzo has played in myriad contexts, though he burns brightest here in this spirited showcase.

Various artists, "Avant Knitting Tours 1994." One of the best Knit discs put together to promote the club's package tours, this album includes live and studio cuts from acts both avant-rock (the Fertile Crescent, Sam Bennett, Owen Blooded) and avant-jazz (New & Used, Roy Nathanson & Anthony Coleman, the Charles Gayle Trio).

Various artists, "Live At The Knitting Factory, Volume 2," 1990. Classic tracks from the label's early years, ranging from the wonderfully off-kilter art-pop gem "Party Of The Family" to late heavy-metal-jazz guitar god Sonny Sharrock's bruiser "Dick Dogs."

Various artists, "Klemmer: The Tradition Continues On The Lower East Side," 1993. The Klezmatics, John Zorn's Maassa, Paradox Trio, the Billy Tipton Memorial Saxophone Quartet, and others contribute their takes on an age-old form that jerks tears as it moves fast.

Various artists, "New York Downtown: Jazz And Other Soundscapes," 1996. An absorbing, well-curated collection of performances from Knitting Factory Works catalog, with highlights from most of the previously listed artists as well as DJ Spooky, Suck Pretty, and Wayne Horvitz & Zony Mash, whose upcoming album is a super-cool soundtrack for the wee hours.

Various artists, "What Is Jazz? Festival 1996." From the Charlie Hunter Quartet's sanguine groove to the grace and power of Myra Melford's hand, this disc samples the best of the performances from what's become the jazz festival in New York.

BRADLEY RABARGER

## KNITTING FACTORY CELEBRATES 10TH ANNIVERSARY

(Continued from preceding page)

artist bios, music samples, a list of upcoming shows and international tour dates, and info." Buying CDs directly from the club (Knitting Factory Works titles are also available via the CDnow online buying service). There's even a computer in the members' dressing room to facilitate backstage chat sessions with fans.

"More than anything, the Knitting Factory is a conduit between this rich music scene and the public," Dorf says. "And the Internet is the ultimate extension of the club as that conduit, helping us get the artists' exposure, and the public to connect completely and efficiently as possible—whether they live in Stuttgart, Malaysia, or Toledo, Ohio.

You know, it may not be the most appropriate use of the Columbia deal

to get [saxophonist] Charles Gayle—important free-jazz artist though he is—into every Best Buy. Due Folds. "That wouldn't really help him. Through the Internet, we can better reach the 15,000-20,000 people around the world who are seriously into his music."

Beyond the Internet and touring, the Knit relies on a web of supporters in the press and at retail and radio—many of whom reserve their greatest enthusiasm for acts like Gayle and Zorn, who have come to represent what people outside New York regard as the quintessential downtown scene. David Milner, a manager at Waterloo Records in Austin, Texas, says, "You can buy a pop record from anywhere, but the downtown New York scene is unique. That improvised music is uni-

versal and will always have an appeal."

Koch VP of sales and marketing Michael Rosenberg says that even though Knitting Factory Works "isn't a hit-driven label, there's an audience out there for every release. Two very different albums, the DJ Spooky record and Joe Gallant's 'Blues For Allah,' both did well last year." He adds that he expects the disc documentary of the first meeting of guitarists Pat Metheny and Derek Bailey, due in May (see story, this page), to be the label's best-selling ever, even with its eye-gouging price.

From 1991, the Knitting Factory broadcast a series of its recorded shows on as many as 225 college and public radio stations. Dorf says he is shopping for an outlet to renew the series. In New York last summer,

the Knit's music found its way on the air via Columbia University's WKCR, which aired 15 nights live from the club during the 1993 summer Knitting Factory What Is Jazz? Festival.

Began as a reaction to the conservatism of the JVC Jazz Festival, the What Is Jazz Festival has become enormously successful, spreading out to multiple indoor and outdoor venues. This year, the event—to be held in June—will have a more conceivable setting, from the Knit to the Village Vanguard to Central Park—is changing its name to the New York Jazz Festival, representing its new place in the city.

Continually working to expand the audience for new sounds, Dorf isn't content with festivals and Webcasts: He plans to colonize the Knitting Factory opening an office in Amsterdam in 1992 to facilitate its European tours and distribution. Dorf says that a second Knitting Factory club will soon open across the Atlantic, with arrangements being finalized with

the South Bank Centre (home of Royal Festival Hall) for a London Knit.

The global aspect of what the Knitting Factory stands for is best summed up by saxophonist Lurie, who has not only played weeks on end at the Knit with the Lounge Lizards and his National Orchestra but has shown his "Fishing With John" films (angling with the likes of Tom Waits and Willem Dafoe) there to great effect.

"The Lounge Lizards were playing this three-week run at the Knitting Factory a couple of years ago," Lurie says. "I was sitting in the audience. It was incredible. There was so much love there with the band that I thought, 'God doesn't want me to find things out of plastic. This was why I was born: to make music.' Times like that happen because the club is loose. It's not show business, it's not corporate—and everything else. The Knitting Factory is about music."

## Bailey, Metheny Make 'Four' At the Knit Guitarists Collaboration To Be Issued On Club Label

■ BY BRADLEY BAMBARGER

NEW YORK—"It certainly wasn't for everybody. Akin to some of the more polarizing moments from the Knitting Factory's early years (see story, page 1), the squalls of exploratory sound cast by guitarists Pat Metheny and Derek Bailey during the first evening of their shows at the Knit in December sent a good portion of the audience scrambling for a prompt escape. But again, those who braved the high-volume intensity (with the aid of earplugs) were treated to an exciting, even historic, display of extemporaneous music making.

Metheny, though increasingly known for his bold side projects, is one of the jazz world's few crossover stars, selling records in the hundreds of thousands. He's been nominated for Grammys racking up Grammys like clockwork. His latest: Metheny Group No. 1 on Top Jazz Albums for weeks, and an intimate disc of duets with bassist Charlie Haden for Verve, "Beyond The Missouri Sky," is bound to vie for the top spot upon its February release. So it's not surprising that the Knit would see an artist with Metheny's profile not only playing a set of experimental gigs at a relatively small downtown club—the Metheny Group filled nearly 20 times that night—but documenting the shows and subsequent studio sessions for an album to be released by the club's label, Knitting Factory Works.

Fresh from a successful career as an artist with Metheny's profile not only playing a set of experimental gigs at a relatively small downtown club—the Metheny Group filled nearly 20 times that night—but documenting the shows and subsequent studio sessions for an album to be released by the club's label, Knitting Factory Works.

Bailey has pursued his music with monk-like devotion over the past 40 years, playing countless gigs around the globe, rather than the occasional co-founding a record label (Ineu), writing a fascinating pan-musical study of improvisation ("Improvisation: Its Nature And Practice In Music," Da Capo), and organizing a series of ventures in the aim of advancing the improvisatory art. Preferring the company of percussionists and even jungle drummers, he's played with such as "Guitar, Drum'n'Bass" with DJ Nino on Avant in an inspired pairing. Bailey has especially shied away from teaming up with guitarists.

Pictured, from left, are Paul Wartico, Pat Metheny, Darak Bailey, and Gregg Bendian.

partner Gregg Bendian and Metheny Group drummer Paul Wartico—will be culled from the more than eight hours of music produced by the quartet's gale-force electric sets and more introspective, acoustic studio sessions.

Regardless of the overall tenor of its music, the album will be a revelation. It will simultaneously be one of the most vilified and venerated records of 1997. And all the hoopla will undoubtedly help make it the best-selling Knitting Factory release out of the box to date. (The album will be distributed in the U.S. by Koch International and by various companies in other territories.) As with "Song X," Metheny's acclaimed 1986 collaboration with free-jazz pioneer Ornette Coleman, the guitarist's goal was to adapt and employ his style of improvising to complement a longtime hero's surprisingly simple, yet highly individual musical imprint. "Derek has been an important musician for me since I was a teenager," he says. "He taught me how to play special musical environment, with a use of time and space that's absolutely his."

Currently courting through the record industry, Metheny reports, "The scale and sonics are awesome. It's one of the coolest things I've ever been part of. There's always a certain energy that comes from people playing together for the first time, but you always have to approach a completely open situation like this as kind of like a 747 going down a runway: You have to be off to the left or else it crashes and burns. In this case, it did more than take off: It flew around the world."

He was reminded me of "Song X" in that we were getting into a zone where we were determined taking this sort of playing to its ultimate logical conclusion, rather than just going for color," Metheny adds. "I think this will be a record of lasting value. And I'm not sure I thought that going into it."

For his part, Bailey says that partnering with Metheny was "a revelation. I was familiar with his name but not his playing. But he's a great listener, a truly sensitive player. And his use of technology is so inventive. I don't think he's really worked in totally free situations much before, but he knows it like a duck to water. He's an adventurous musician, and that's unusual. Even in so-called free circles or the avant-garde, people aren't that adventurous, really. Pat takes risks, and he doesn't have to."

"I think it's going to be an extraordinary record," Bailey adds. "Each performance was markedly different. The electric stuff was quite dense, a huge array of sound with both of us playing with all the percussion. And I quite like the quieter things. You can discern more from moment to moment."

Michael Dorf, owner of the Knitting Factory, appreciates to no end Metheny's choice of Knitting Factory Works as the home for his new work. "For a musician of Pat's magnitude to recognize the value in what we do and participate with us is a real blessing," he says.

Metheny says that "The Sign Of The Four" was intended as a Knitting Factory Works release from the beginning. "For me, it's about music, it's the perfect label," he says. "They know just what it is and how to get it to the right audience."

"The Knitting Factory represents what I wish existed more in America: somebody or some place that is able to transcend categories and offer music in a pure way," Metheny continues, "and even when you're working a monthlong stand at the Knit next year with the Metheny Group. And, he says, that really shouldn't surprise anyone. "I don't buy this superstar thing. The difference between me and John Zorn is a lot less than the difference between me and Alanis Morissette."

retailer."

The Value Packs come in five different configurations pairing "Pocahontas," "The Aristocats," "James And The Giant Peach," "Oliver And Company," "Aladdin And The King Of Thieves," and "The Many Adventures Of Winnie The Pooh."

Although retailers have reported sales down for many of these titles, Rice says the Value Packs plan wasn't developed to handle returns.

"The market for these titles hasn't been totally saturated," says Rice. "We've been hitting our numbers and then some, and our seasonal business has never been stronger."

He adds that sales of "Winnie The Pooh" swelled from the market last March 31. The title arrives in stores Feb. 4, priced at a suggested list of \$29.99. The entire collection in the promotion will be pulled from the market Dec. 31.

When the card is complete, purchasers can select among 22 videos for their free tape. Free selections include "The Aristocats," "The Aristocats Parent Trap," "The Love Bug," "Treasure Island," and others in Disney's Family Film Classics line.

For the first time, Buena Vista will be releasing two classics, "Bambi" and "Sleeping Beauty," within the same year.

When first released in 1969, "Bambi" sold 8 million units, according to Buena Vista. "Sleeping Beauty," first released in 1966, sold about 1 million units, according to the company.

"The titles in the classic category haven't been completely cleaned out. In November, Disney will theatrically release 'The Little Mermaid,' which is the most anticipated of the spring 1998 releases. The 1983 video hit is one of the most highly anticipated Disney releases."

In addition, the new animated "Hercules" is scheduled for a June theatrical release and could be on the studio's fourth-quarter video schedule.

Other Disney collections include the "Disney's Greatest Hits" series, "The Fantasy Films Collection," "The Hallowed Adventure Series," "The Great American Epic Series," and "The Disney Classics Collection."

## BUENA VISTA PUMPS UP ITS VIDEO PROMOS

(Continued from page 6)

free video, and those who purchase 12

To participate in the program, consumers must collect proof-of-purchase stickers and apply them to a card found in the back of each tape, and "The Hunchback Of Notre Dame" and "The Aristocats."

Consumers must purchase both titles, "Honey We Shrunk Ourselves," and designated Disney Video Collection titles to qualify for the sale.

Other titles included in the promotion are "Mary Poppins," "Fun And Fancy Free," and "Sleeping Beauty." The titles will be added to the promotion at a later date.

Consumers will have to hurry to complete the card because "Bambi" will be pulled from the market on March 31. The title arrives in stores Feb. 4, priced at a suggested list of \$29.99. The entire collection in the promotion will be pulled from the market Dec. 31.

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## INFINITE ZERO TO REISSUE MONKS' 'BLACK MONK TIME'

(Continued from page 10)

amplified by two pickup mikes, resembled the convulsive spasms of a punk-mad banger on a page of sheet metal with a large mallet.

The Monks' evocative shrillingly abrasive style to such boldly assertive original material as "Shut Up" and "I Hate You." Explaining the Monks' extreme attack, Shaw says, "[An artist] wants to move on, he begins to react to everything he seems to do with himself, and we just began to... [And when] we start playing with the new toys when they start coming out, you start finding new things to do with them. Before, it was always that F order [guitar] sound. Then all of a sudden, here's new pedals—a Gibson fuzz box, a wah-wah pedal—and you go, 'Wow, this is new. This is cool. I do with this.'"

Manic and untamed, "Black Monk Time" failed to attract an audience, and neither did a couple of misguidedly "commercial" singles cut later. Though they opened German clubs and long residencies at grimy venues like Hamburg's Top Ten Club, the Monks fragmented in 1967 after Johnston quit the group on the eve of an Asian tour.

Though they opened German clubs for such storied acts as Jimi Hendrix, the Kinks, and the Troggs, the Monks appeared destined to become the poster boys for the European hard-fang brought their unusual history to the public at large.

Writer-Ed Star first heard a tape of "Black Monk Time" in the early '80s. "I was blown away," he says. "I couldn't believe it. Most people who hear the record either laugh, or don't get it, or they're completely blown away."

For years, Star tried to track down the members of the Monks, but they

proved elusive until 1991, when a friend of Keith's, a member of the Minneapolis band the Spectors, screened some Monks videos culled from German TV at his home.

Star says, "One of the people who was watching these videos said, 'I love this band! That's my uncle Ed playing the bass!'" This guy, through some bizarre coincidence, was related to Ed Shaw.

Star's interest and Star's interviews with Shaw and Burger, with a history of the band by Shaw himself, appeared in the spring 1992 issue of *Ugly Things*. The features sparked new interest in the Monks from unexpected quarters.

Shaw recalls, "I got a call from some movie producer in New Jersey who had read that interview and wanted to have an option on doing the story. Since I was trying to be a writer, and I'd written a bunch of things with many, many rejection notices, I said, 'Well, then, let me write a book about it, and I'll sell you the option to the book.'"

The book "Black Monk Time," published by Shaw's own Carson City, Nev.-based Carson Street Publishing, tells the story of the bond through the eyes of two listeners in strange land: American innocent-ah-dread Shaw and his wife Klemke, who had escaped from communist East Berlin. Both a detailed history of the band and a collection of the best accounts ever penned about life in a working rock'n'roll band, it received strong reviews.

In 1992, Kugelberg—who had been in the Monks since 1968—by Swedish punk musician Stefan Ahlqvist—independently interviewed Shaw, Burger, and Day for a two-hour radio special that aired on the listener-sponsored free-form station WFMU

New York.

Kugelberg says, "When I started working for Rick [Rubin] at American, I of course immediately pitched the Monks album to our reissue label Infinite Zero, and started having conversations with the Monks' German label. The logistics of ownership and rights and all those things were very, very convoluted, but we finally came to an agreement to give this record an American release."

Some U.S. collectors are already familiar with the "Black Monk Time" album via a spottily distributed 1994 CD reissue on Germany's Repertoire Records.

Some independent retail outlets, like L.A.'s Rhino Records, have seen healthy sales of the import among collectors. Rhino buyer Allan Lerman reports that the store sold close to 40 copies of the Repertoire release on its initial release and that it has continued to sell; the store has sold nearly 50 copies of Shaw and Klemke's book as well.

"[The album] had sold remarkably," Lerman says. "It was this mysterious thing that people heard about, but hadn't heard. I don't think the audience for it has been tapped into yet. [The German] CD has been very hard to get—the book is almost easier to get than the CD."

"We plan to do a window display when [the Infinite Zero set] comes out. We want to be the No. 1 Monks outlet store."

Infinite Zero label manager Lynn Nakama says that the label plans a specialized advertising campaign to support the reissue in such collector-oriented magazines and fairs as *Ugly Things* and *Goldmine*.

Infinite Zero, which usually services its releases to press and radio only minimally, will be more liberal with promotional copies of "Black Monk Time." Nakama says, "We've been getting a lot of press requests for a already."

For the first time, a movie version of the "Black Monk Time" saga is still a possibility, according to Shaw. "I just received the option to see new people in L.A.," he says.

## ZAP MAMA EXPANDS SOUND

(Continued from page 9)

1996. Previously, the group was on the Belgian label Crammed Discs, which had distribution in Europe via Sony and PolyGram. Though Virgin has scheduled the album for a Feb. 3 re-release, it will be briefly in some territories to coincide with Zap Mama's tour schedule.

Zap Mama's last album, 1994's "Sabayim," added Middle Eastern and Australian influences to the African-European hybrid of its first album, 1993's "Adventures In Afropea 1." The two albums have sold a combined total of over 100,000 copies, according to Bart Cook, international marketing manager at Virgin in London. The group is managed by Teddy Hillart in Brussels.

Dawkins and executives at Warner and Virgin agree that "T" puts them in a good position to build on Zap Mama's fan base. Internationally, the single "New World" with U-Roy was serviced to over 100 radio stations, and commercially in Belgium and Holland, where Zap Mama has done especially well.

While the artist says he is not "presumptuous enough to think that everyone will accept this change en masse," longtime fans at club level are finding "Animal Rights" a logical musical progression.

"First of all, if I can accept and support the idea of U2 making a dance record, I can get with Moby wanting to rock out," says Marco Novo, a club DJ in Los Angeles who has been playing the "Come On Baby" from the album, and my crush is loving it."

Jimmy Tremble, a club jock in Dallas, says that "anyone who has ever really understood who Moby is as an artist saw this coming. I wouldn't be surprised if there were dance mixes to 'Animal Rights' from all over the world."

Peter Standsch, Warner Bros. VP of product management in the U.S., says he produced manager on the band's first two albums, adding that Daule "is emerging as a real special performer on this album."

Daule, who has her own publishing company, Kasia Edition, says fans of their previous albums will recognize those elements that appealed to them on past releases.

Cook, a world music buyer at Tower Records' Lincoln Center store in New York, is looking forward to the new release and says fans will expect something different. "They've got to be seeing a lot of interest in this album, and I think the energy of the label is going to push it over the top."

Elektra will now concentrate on nurturing the album. "I think Moby on the road will into the fall. He will begin with a showcase at Don Hill's in New York Feb. 5, with an eye toward driving the spring between the two releases and an opening slot as a major tour."

The "Sex, Burger, Shaw, and Day out of Control" of "Don't Ha Ha" by the Monks' old Frankfurt rivals Caspey Jones & the Governors. Day markets the single through his own Renton, Wash.-based label, Day Records.

But Shaw holds out no hopes for a Monks high: "We were offered 17 [reunion] gigs for \$100,000 [per man], and I said, 'Let's not do it, because we'll destroy the thing.'... Music is self-discovery, and I wouldn't want to be a trained seal."

## MOBY ROCKS OUT

(Continued from page 9)

pained" songs. "What can I say? It was a difficult winter," he says with a laugh. "And I think he's played all of the album's instruments—save for the appearance of violinists Hahn Rowe and Hugo Largo on two songs."

While the artist says he is not "presumptuous enough to think that everyone will accept this change en masse," longtime fans at club level are finding "Animal Rights" a logical musical progression.

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Peter Standsch, Warner Bros. VP of product management in the U.S., says he produced manager on the band's first two albums, adding that Daule "is emerging as a real special performer on this album."

Daule, who has her own publishing company, Kasia Edition, says fans of their previous albums will recognize those elements that appealed to them on past releases.

Cook, a world music buyer at Tower Records' Lincoln Center store in New York, is looking forward to the new release and says fans will expect something different. "They've got to be seeing a lot of interest in this album, and I think the energy of the label is going to push it over the top."

Elektra will now concentrate on nurturing the album. "I think Moby on the road will into the fall. He will begin with a showcase at Don Hill's in New York Feb. 5, with an eye toward driving the spring between the two releases and an opening slot as a major tour."

## TRUCE REACHED IN MECHANICALS DEBATE

(Continued from page 1)

to use our resources to help each other rather than fighting each other."

An allied element of the summit treaty's consensus is the intention to establish an enhanced pan-European copyright system along the lines of the existing Bureau of European Licensing, in which MCFP and Germany's GEMA have entered into a similar

organization, individual societies would pool information resources and databases, thereby creating economies through the avoidance of duplication of effort.

Emborg is enthusiastic about the concept. However, asked whether such a European run counter to the cross-border competition envisioned by the European single market and implicit in the concept of direct distribution, he commented, "This is the old question about competition and copyright."

Emborg argued that the agreement cannot be treated as a commodity. He contended that authors' rights in Europe were no generous solely because their representatives had had the resources to lobby for them and to lobby for political and market conditions. He said that, because of the strength of Anglo-American repertoire, publishers in Europe are not as strong as U.S. ones benefiting significantly from the lobbying successes of the continental societies.

Tournier adds, "I don't think we have reached a cartel. The agreement will be sent to Brussels, and we'll see if [the government of the EU] has any objection. But I don't think they'll object in the end because the result for them is that music will be far less costly."

The Cannes accord is the second globally significant deal struck by publishers and collecting societies at consecutive MIDEMs.

Last year, MIP Music Publishing chairman Martin Bandier agreed on a formula for peace talks with the European societies over his complaint about the MIP's music rights society action. EMI had established its own collecting body, Music Rights Society Europe (MRSE), to act as a spur to the existing bodies. Bandier openly stated, though, that MRSE was calculated to be an irritant and a spur to talks.

Asked whether direct distribution was conceived in a similar vein,

## 'COPS' COMPETITOR

(Continued from page 8)

claimed that Diamond had infringed on the "Cops" copyright and trademark.

Barbour/Langley attorney Eric Diamond says that while his client does not have an exclusive right to do "police action" along programming, the box art and logo of "Real Cops In Action" are too similar to his client's.

"The Diamond video gives consumers a more realistic view of the next video in the 'Cops' series," says Diamond. "If you look at the two boxes, it's an obvious confusion."

As a source of evidence of the actual confusion, the injunction filing lists an affidavit from a video retailer stating that he thought "Real Cops In Action" was from Barbour/Langley.

According to the preliminary injunction, Barbour/Langley "owns a copyright" recorded with the U.S. Patent and

Trademark Office for the word "Cops." Under the preliminary injunction, Diamond is ordered to immediately cease distribution of the video and pull existing copies from video stores.

The Diamond title was released on Nov. 23, 1996. Six Barbour/Langley titles have been in stores since last summer, with cumulative sales of 2 million units, according to court papers. Barbour/Langley also filed a copyright-infringement lawsuit against Diamond Jan. 6.

At press time, Diamond Entertainment had not resumed its production of "Real Police In Action" during the pendency of the suit, and had ordered new jackets for its videos. It is also replacing current inventory, according to a company statement.

EILEEN FITZPATRICK



by Theda Sandford-Waller

**HOT SAUCE:** "Wannabe" by Europop group Spice Girls (Virgin) is the only non-R&B single in the top 10 of the Hot 100 Singles sales list. Even without special pricing, sales of "Wannabe" more than doubled, to 53,000 units, prompting the single to jump 12-6 on Hot 100 Singles sales and 11-6 on the Hot 100. The song is steadily gaining at radio: Its audience impressions improved by 27%, good enough to spur a 25-17 move on Hot 100 Airplay. **Wannabe** is ranked No. 1 at four monitored stations, including airplay leaders KQSS Denver (80 detections) and KUBE Seattle (82 detections).

**MULTITALENTED:** "Everytime I Close My Eyes" by Babyface (Epic) bows on the Hot 100 at No. 19. The single is also the highest new entry, at No. 17, on Hot 100 Singles Sales, with 50,000 units earned. Though not available as a single, Kenny G's smooth jazz rendition of the same song featuring Babyface's vocals is on the saxophonist's album "The Moment" (Arista). "Can't Nobody Hold Me Down" by Puff Daddy (Featuring Mase) (Bad Boy/Arista) moves 32-11 on Hot 100 Singles and vaults 17-7 on Hot 100 Singles Sales because its sales double. "Can't Nobody Hold Me Down" sold nearly 50,000 units, according to SoundScan. These sales account for 86% of the single's Hot 100 points. Babyface best friend "Puffy" Combs by one song for the number of times they appear as a writer, producer, or artist on the Hot 100. Babyface is credited on six Hot 100 titles, on Nos. 19, 21, 30, 31, 43, and 88. Combs receives credits on five Hot 100 titles, Nos. 11, 15, 24, 45, and 88.

**HINDU PSALM:** Spiritual Hindu references make "Lakini's Juice" by Live (Radioactive/MCA) one of the most unique hard-rocking songs since the Beatles met Ravi Shankar. Lakini is the Hindu goddess of destruction. "Lakini's Juice" debuted at No. 9 on both the Mainstream Rock Tracks and Modern Rock Tracks charts. It also leapt 33 positions, to No. 36, on Hot 100 Airplay as a result of an 87% improvement in audience impressions, now 19 million. "Lakini's Juice" is No. 1 in the top 10 of the 98 Hot 100 monitored stations spinning the track, including WBZ Boston (43 detections) and KROQ Los Angeles (36 detections).

**NEXT:** Among the titles that will appear on the Hot 100 within the next few weeks are "Please Don't Go," the second single from No Mercy (Arista), which hit stores Jan. 21 and is expected to chart next week, and New Edition's just-released Spanish-language version of "I'm Still in Love With U," titled "Siempre Tu" (MCA). The release schedule picks up significantly on Jan. 28 with "It's in Your Eyes" by Phil Collins (Pace/Vainal/Arista), "Sleepy Magie" by Gaffney Ashley MacIsaac (A&M), and "Get Me Home" by Foxy Brown (Def Jam/Mercury).

Look for "Discotheque" by U2 (Island), "Just Another Day" by John Mellencamp (Mercury), "Say... I'm Your Angel" by Crystal Waters (Mercury), and "I Want You" by Savage Garden (Columbia) to hit retail Feb. 4. The following week, stores will get "Don't Cry for Me Argentina" by Madonna (Warner Bros.) and "Hello" by Poe (Motown/Atlantic). Release dates, naturally, are subject to change.

# BLOODHOUND GANG IS ON A 'FIERCE' ROLL WITH GEFFEN

(Continued from page 8)

In fact, it was largely the success of the song on several major-market stations that inspired Geffen to pick up the album from Republic and rerelease it as a slightly altered version as "One Fierce Beer Coaster" on Dec. 3 (Popular Uprisings, Billboard, Nov. 16, 1996).

"One Fierce Beer Coaster" broke into the top half of The Billboard 200 at No. 85 for the week ending Saturday (25), making the Bloodhound Gang a Heatseekers Impact act.

This week, "One Fierce Beer Coaster" moved 69-40 and was sold more than 80,000 units, according to SoundScan. The Republic release accounts for an additional 6,000 units, reports SoundScan.

The original marketing strategy by Independent Republic was relatively small scale when the album was released in September of last year. "We were just following a regular game plan," says Brett Alperwitz, who along with his partners runs Republic and manages the act. "We got the record out to college radio and were trying to get a buzz going."

In another standard move, the label began sending the album to commercial specialty shows, hoping to build awareness of the act as band members went back to the studio to edit off-color language out of the promising single "Fire Water Burn."

Before the new cut was finished, however, KNDZ Seattle music director Marco Collins started spinning an unedited version of the song during late afternoon drive time.

The station's interest helped the song catch fire at other West Coast modern rock outlets, such as KROQ Los Angeles and KOME San Jose, Calif. Within two days, we had seen several major stations without even having serviced the song," says Alperwitz. Shortly thereafter, the band signed with Geffen.

The additional major-label music propelled the single on Modern Rock Tracks and Mainstream Rock Tracks, where the title charted at No. 29 and No. 35, respectively.

Geffen serviced modern rock radio Nov. 19 and mainstream rock Dec. 4. Though Geffen is preparing the band's second album, "John's Sock, Always Pickin' On Me!," with rock remixes and an accompanying clip featuring John Denver, Geffen director of modern rock promotion (U.S.) Ted Volk says that "Fire Water Burn" is still faring well.

"This is still the most-requested record on modern rock stations, and we're on the radio since the middle of November," he says.

Lately, Bloodhound Gang members have been on a promotional tour, stopping at primary and secondary market stations and making appearances on such nationally syndicated radio programs as Howard Stern and "Love 102.7."

The band has also performed on TV shows hosted by Ricki Lake and Jenny McCarthy.

The act, which is booked by New York-based Artists & Audience, begins a tour with New Riders in March after a European promotional jaunt.

Chief director of marketing Robert Smith says that his division has been hampered nicely, building multiformat airplay and overcoming perils normally associated with new-artist releases.

"What started out as a novelty song on a handful of radio stations has grown broadly," he says. "We're getting multiple-format radio play even though we're reaching the point where

modern rock play begins to settle.

"For all intents and purposes, this album emerged at the hardest time there is to do something new," he adds. "It's more than she survived the holidays, and the world is really just beginning to get to it."

The band also did its first performing at Christmas radio shows in such markets as Hartford, Conn., Austin, Texas; Minneapolis; and Phoenix.

John Artale, music buyer for the Carnegie, Pa.-based National Record Mart, says that the band, which is the chairman No. 22 best-selling title, was a pleasant holiday gift for the retailer.

"We originally had the indie album and were doing very well with it," he says. "We went on from there with the Geffen album. It wasn't on sale, but it performed great through the holidays."

Smith says that the label pursued a steeper course at retail, bolstering the project with stickers, ad mats, and other in-store displays.

What's drawing consumers, apparently, is the band's rock-fied mix of sampling, rock, and rap, accented by humorous, quirky, and often politically incorrect lyrics.

The Bloodhound Gang's songs are published by Jeff Budy Publishing, the Jimmy Franks Publishing Co., and Lowmy Music.

Bloodhound Gang lead vocalist and main songwriter Jimmy Pop Alt, whose real name is James Franks—says that he is influenced by such bands as Wu-Tang Clan, Weezer, and Depeche Mode.

"I was in a band that did a lot of Depeche Mode covers when I was about 16," he says. "That was what really kept me into sampling and synthesizers, but I could never really relate to the lyrics. I mean, I would like to start some blasphemous rants."

The band has, in fact, run into several problems sprouting from concerns

over its outrageous and unique style.

Mainstream rock WAFF Boston PD Dave Douglas says that while phones have been ringing "pretty much non-stop" since the band began playing, "Fire Water Burn," he is concerned that the song is a novelty.

"Current music has dried up, and [modern rock] especially is a hit-driven format. This sort of album reacts quickly and fulfills the need for hits in the short term, but it's like an unhealthy addiction," he says. "When you don't have the songs, you go through with withdrawals."

"Generally speaking, this act is not going to have [another] song as big as 'Fire Water Burn,'" he adds. "That's going to be the case with most programmers have already moved on, looking for the next thing. It's a very negative spiral."

Despite greater concern has been the band's lyrics.

Alperwitz says that prior to signing with Geffen, the band was in talks with Atlantic Records, which had a producer expressed concern about lyrical content and requested that several tracks be removed from the album.

Even Geffen balked at including the track "Yellow Fever" in the album's release. The song, which Franks says will end up on a vinyl single, will likely spark concern in the Asian-American community.

Other attention-grabbers, which he made it onto the album, include "I Wish I Was Queer So I Could Get Chicks" and "Kiss Me Where It Smells Pump." Franks says that the band has no intention of trading lightly on people's sensibilities in the near future.

"People may dismiss us because our lyrics are so crude, but I definitely would be in a band if I couldn't tell pork jokes over the music," says Franks. "The fact that anybody wants to analyze our music is beyond me."

# BARBIS HEADS NEW P'GRAM UNIT

(Continued from page 8)

east regional director of promotion; Mark Burger, Southwest director of promotion; and John J. Sockack, Northeast director of promotion.

Nick Gattafio, president of the Los Angeles-based Polygram, continues to report to Cufaro. His responsibilities are focused on A&R for both domestic and international acts, along with exploitation of Polygram's major catalog, which includes the acts Benetton, Morrison, the Moody Blues, Eric Clapton, the Allman Brothers Band, and James Brown.

In addition, Polygram is home to several divisions with music by Andrew Lloyd Webber, including "Cats," "Sunset Boulevard," and "The Phantom of the Opera."

Global development acts include the Badtches, Goodtches, Freebalkan, and Tonic.

Continuing to report to Gattafio are Polygram's director of promotion, Andrew Brightman, director of A&R; Tom Storms, also director of A&R; and New York-based Denis McNamara, director of international special projects.

Barbis says his division will be busy trying to break such Polygram imports as Cast, Boy Zone, and the Lighthouse Family.

Barbis' present John Cannell continues to report to London-based chairman John Reid; the label is a joint venture among Polygram, Eton John, and Bertelsmann. In 1997, he will be assisted by John, Daniel Carter, Jim-

mie's Chicken Shack, Roxi Lopez, Ryan Downe, and the Sparks.

Griv's idea for A&M Associated Labels unit was "embraced collectively by Polygram, Polydor, and Rocket executives. A&M made the most sense, given its history, and in particular, both Eton John and John Reid's sense of the label's history."

According to Barbis, all parties recognize the need to "correct" the label's image, which he considered a given in that there are so many companies with so many records [out there]. Otherwise, there is no focus on what we're doing."

Griv's releases sufficient number in sales, marketing, and promotion limits consideration of more A&M Associated Labels entities for the time being. "We're going to analyze our act, its red-hot in the U.K., and Nick is seeing more acts. We just can't take the [addition of other labels] that far yet." Griv entered the A&M orbit three years ago when the Polygram Label Group closed down. Rocket promotion and sales activities were part of Barbis' responsibilities at Island and he had been in charge of A&M Labels with Barbis' appointment there.

Barbis was brought to Polygram by Rick Dobbin, now president of Polygram, who had been at Eton John in 1991, in executive VP of the Polygram Label Group. He had previously worked for a marketing and consulting firm and had been in such a sales and marketing company.

# BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	FIRED UP	JOHN GREEN BROS. (TWISTED)
2	1	THE FOUNDATION	THE FOUNDATION (Geffen)
3	2	PAID TO PROTECT	PAID TO PROTECT (A&M)
4	5	IN YOUR WILDEST DREAMS	TRANS-SIBERIAN ORCHESTRA (WARNER)
5	1	WE DANCED ANYWAY	TRANS-SIBERIAN ORCHESTRA (WARNER)
6	4	NO JOSEPH	JOSEPH (PROMOTION/WORKS)
7	6	IT'S A TIE THAT BINDS	THE TIE THAT BINDS (A&M)
8	4	MACARENA (COUNTRY VERSION)	MACARENA (COUNTRY VERSION) (A&M)
9	1	WITHOUT YOUR LOVE	WITHOUT YOUR LOVE (Geffen)
10	12	ALIVE	ALIVE (EPIC)
11	1	YOU ARE MY FANTASY	YOU ARE MY FANTASY (BETTER HEAD)
12	10	EVEN FLOW	EVEN FLOW (EPIC)
13	7	GARDEN (HARD SCOTTGOTTEN)	GARDEN (HARD SCOTTGOTTEN)

Bubbling Under lists the top 25 singles under the No. 100 which have not yet charted.

[illegible]

\*Records with the greatest play and sales gains this week. Greatest Gains/Sales and Greatest Gains/Play are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number for cassette single. \*Asterisk indicates catalog number is for cassette mini-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette mini-single availability. (N) Mini-disk single availability. (O) Most downloaded available. (P) CD mini-single availability. In 1997, Billboard changed its chart calculation.

# Hot 100 Airplay™

Compiled from a national sample of active airplay by Broadcast Data Systems' Radio Track service. 31 stations are electronically monitored each day, 7 a.m. to 6 p.m. Songs ranked by gross spins; songs compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)
	<b>** NO. 1 **</b>	38 34	<b>THE GREASE MEGA MIX</b> BONNIE TYLER (ATLANTIC)
2	<b>DON'T SPEAK</b> JAY-Z (RCA/REPRISE)	40 36	<b>FLY LIKE AN EAGLE</b> STEVEN NILE (ATLANTIC)
3	<b>UN-BREAK MY HEART</b> TINA TURNER / ATLAS (ATLANTIC)	40 36	<b>ALL MIXED UP</b> JAY-Z (RCA/REPRISE)
4	<b>YOU LEARN</b> ALANIS MORISSETTE (MCA/REPRISE)	41 38	<b>YOU LEARN</b> ALANIS MORISSETTE (MCA/REPRISE)
5	<b>LET'S GET IT ON</b> THE CARLOS COLUMMELLOS (GROHE/MCA/REPRISE)	42 33	<b>LET'S GET IT ON</b> THE CARLOS COLUMMELLOS (GROHE/MCA/REPRISE)
5	<b>IT'S ALL COMING BACK TO ME NOW</b> JAY-Z (RCA/REPRISE)	43 35	<b>MY BOY</b> JAY-Z (RCA/REPRISE)
6	<b>HEAD OVER HEELS</b> JAY-Z (RCA/REPRISE)	44 42	<b>WHAT I GOT</b> JAY-Z (RCA/REPRISE)
7	<b>A LONG DECIDER</b> JAY-Z (RCA/REPRISE)	45 38	<b>SPIDERWIBES</b> JAY-Z (RCA/REPRISE)
8	<b>DO YOU WANT TO BE ARGENTINA</b> NATIONAL ANTHEM (RCA)	46 38	<b>THIRTY-THREE</b> THE SMAGGING PUMPKINS (VIRGO)
9	<b>NO DISGRACE</b> BILLY RAY YOUNG (RCA)	47 54	<b>ONE HEADBUTT</b> THE WALLFLOWERS (INTERSCOPE)
10	<b>I LOVE YOU ALWAYS FOREVER</b> ORGASMICALLY (RCA)	48 25	<b>LET'S REMIX (REMIKED)</b> JAY-Z (RCA/REPRISE)
11	<b>IF IT MAKES YOU HAPPY</b> SHINING (COLUMBIA)	50 52	<b>ABUSE ME</b> JAY-Z (RCA/REPRISE)
12	<b>WHERE DO YOU GO</b> NO MERCY (ATLANTIC)	50 52	<b>LET ME HOME</b> JAY-Z (RCA/REPRISE)
13	<b>YOU WERE MEANT FOR ME</b> JAY-Z (RCA/REPRISE)	50 52	<b>LAST NIGHT</b> JAY-Z (RCA/REPRISE)
14	<b>MOUTH BARRIER</b> JAY-Z (RCA/REPRISE)	50 52	<b>JUST ANOTHER DAY</b> JOHN MELLECAMPE (INTERSCOPE)
15	<b>OOH AHH... (JUST A LITTLE BIT GOOD)</b> JAY-Z (RCA/REPRISE)	53 46	<b>LOVE ROLLERCOASTER</b> JAY-Z (RCA/REPRISE)
16	<b>I BELIEVE I CAN FLY</b> JAY-Z (RCA/REPRISE)	53 72	<b>COLD ROCK A PARTY</b> JAY-Z (RCA/REPRISE)
17	<b>WUNNABE</b> JAY-Z (RCA/REPRISE)	54 72	<b>GREEDY FLY</b> JAY-Z (RCA/REPRISE)
18	<b>I GO BLIND</b> THE BLOWFISH (REPRISE)	58 54	<b>CRUSH INTO ME</b> JAY-Z (RCA/REPRISE)
19	<b>NOBODY</b> JAY-Z (RCA/REPRISE)	57 56	<b>WHAT KIND OF MAN WOULD I BE</b> JAY-Z (RCA/REPRISE)
20	<b>THWISTED</b> JAY-Z (RCA/REPRISE)	57 56	<b>WITHOUT LOVE</b> JAY-Z (RCA/REPRISE)
21	<b>IF I'M STILL IN LOVE WITH YOU</b> JAY-Z (RCA/REPRISE)	58 56	<b>LET'S MAKE A NIGHT TO REMEMBER!</b> JAY-Z (RCA/REPRISE)
22	<b>WHEN YOU LOVE A WOMAN</b> JAY-Z (RCA/REPRISE)	59 54	<b>IF WE FALL IN LOVE TONIGHT</b> JAY-Z (RCA/REPRISE)
23	<b>YOU'RE MAKIN' ME HIGH</b> JAY-Z (RCA/REPRISE)	61 47	<b>SWALLOWED</b> JAY-Z (RCA/REPRISE)
24	<b>FOOT BARRIER</b> JAY-Z (RCA/REPRISE)	62 51	<b>JUST BETWEEN YOU AND ME</b> JAY-Z (RCA/REPRISE)
25	<b>COUNTING LOVE CAKES</b> JAY-Z (RCA/REPRISE)	63 57	<b>DESPERATELY WANTING</b> JAY-Z (RCA/REPRISE)
26	<b>THIS IS YOUR NIGHT</b> JAY-Z (RCA/REPRISE)	63 59	<b>WHEN YOU GONE</b> JAY-Z (RCA/REPRISE)
27	<b>DISCOTHEQUE</b> JAY-Z (RCA/REPRISE)	64 57	<b>I'M NOT GIVING YOU UP</b> JAY-Z (RCA/REPRISE)
28	<b>CHANGE THE WORLD</b> JAY-Z (RCA/REPRISE)	65 7	<b>FOR YOU I WILL</b> JAY-Z (RCA/REPRISE)
29	<b>I BELIEVE IN YOU AND ME</b> WHITNEY HOUSTON (A&M)	66 62	<b>FOUND FOR THE FLOOR</b> LOUIE L. PAIN (A&M)
30	<b>EVERYDAY IS A WINNING ROAR</b> JAY-Z (RCA/REPRISE)	67 12	<b>LOVE PICTURE SHOW</b> JAY-Z (RCA/REPRISE)
31	<b>I LUNE IT</b> JAY-Z (RCA/REPRISE)	68 12	<b>PERFECT ORIGIN</b> JAY-Z (RCA/REPRISE)
32	<b>CRUSH</b> JAY-Z (RCA/REPRISE)	70 74	<b>SANITARIA</b> JAY-Z (RCA/REPRISE)
33	<b>ONE IN A MILLION</b> JAY-Z (RCA/REPRISE)	72 74	<b>NAKED EYE</b> JAY-Z (RCA/REPRISE)
34	<b>BARELY BREATHING</b> JAY-Z (RCA/REPRISE)	73 68	<b>WANT</b> JAY-Z (RCA/REPRISE)
35	<b>LANNI'S JOICE</b> JAY-Z (RCA/REPRISE)	75 63	<b>BARREL OF A GUN</b> JAY-Z (RCA/REPRISE)
36	<b>I FINALLY FOUND SOMEONE</b> JAY-Z (RCA/REPRISE)	75 63	<b>IN MY BED</b> JAY-Z (RCA/REPRISE)
37		75 63	<b>BLOW UP THE OUTSIDE WORLD</b> JAY-Z (RCA/REPRISE)

Records with the greatest gross plays: © 1997 Billboard/BSI Communications and SoundScan, Inc.

# HOT 100 RECURRENT AIRPLAY

2	1	23	MISSING COLUMBIA (COLUMBIA)	14	11	FOLLOW YOU DOWN GUY BURGESS (COLUMBIA)
3	2	15	MISSING COLUMBIA (COLUMBIA)	15	12	INDEPENDENT JOHN APOSTOL (COLUMBIA)
4	3	23	BECAUSE YOU LOVE ME GLENNE GORDY (S&W)	16	13	THE WORLD I KNOW JOHN APOSTOL (COLUMBIA)
5	4	1	GIVE ME REASON TRACY CHAPMAN (ELECTRA)	17	17	1979 SWEET PEARLS SWEET PEARLS (JORDAN)
6	5	1	ALWAYS BE THE BABY MORRISSSE (ELECTRA)	18	29	6TH AVENUE HEARTACHE MORRISSSE (ELECTRA)
7	6	1	C'MON N' RIDE IT (I CAN RIDE IT) (ELECTRA)	20	16	23 ROLL TO ME GUY BURGESS (COLUMBIA)
8	7	1	HOW CAN I SAVE YOUR SOUL JEWEL (ATLANTIC)	21	24	23 ROLL TO ME GUY BURGESS (COLUMBIA)
9	8	5	DO YOU MISS ME JOHN APOSTOL (COLUMBIA)	22	25	23 MISS FROM A ROSE JOHN APOSTOL (COLUMBIA)
10	9	23	NAME GLENNE GORDY (S&W)	23	46	18 LONQUIN JAMES RAY (JANUS)
11	10	49	EUN-AROUND BILLY JOEL (ATLANTIC)	24	1	23 BREAKFAST AT TIFFANY'S PATRICIA BROWN (COLUMBIA)
12	11	49	ANOTHER NIGHT PATRICIA BROWN (COLUMBIA)	25	30	23 BREAKFAST AT TIFFANY'S PATRICIA BROWN (COLUMBIA)
13	12	49	HE MY LOVE PATRICIA BROWN (COLUMBIA)			

Records with the greatest gross plays: © 1997 Billboard/BSI Communications and SoundScan, Inc.

# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

BARRY BREATHING (Dance Group, BMG)		THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	WEEKS ON CHART
82	REARRANGE (Dance In Feet, ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
83	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
84	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
85	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
86	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
87	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
88	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
89	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
90	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
91	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
92	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
93	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
94	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
95	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
96	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
97	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
98	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
99	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27
100	ASCAP/Big Top/ASCAP (ASCAP/Big Top)	1	★ ★ ★ NO. 1 ★ ★ ★	38	27

Records with the greatest sales gains: © 1997 Billboard/BSI Communications and SoundScan, Inc.

# HOT 100 RECURRENT AIRPLAY

1	23 MISSING COLUMBIA (COLUMBIA)	14	11
2	15 MISSING COLUMBIA (COLUMBIA)	15	12
3	23 MISSING COLUMBIA (COLUMBIA)	15	12
4	23 MISSING COLUMBIA (COLUMBIA)	15	12
5	23 MISSING COLUMBIA (COLUMBIA)	15	12
6	23 MISSING COLUMBIA (COLUMBIA)	15	12
7	23 MISSING COLUMBIA (COLUMBIA)	15	12
8	23 MISSING COLUMBIA (COLUMBIA)	15	12
9	23 MISSING COLUMBIA (COLUMBIA)	15	12
10	23 MISSING COLUMBIA (COLUMBIA)	15	12
11	23 MISSING COLUMBIA (COLUMBIA)	15	12
12	23 MISSING COLUMBIA (COLUMBIA)	15	12
13	23 MISSING COLUMBIA (COLUMBIA)	15	12
14	23 MISSING COLUMBIA (COLUMBIA)	15	12
15	23 MISSING COLUMBIA (COLUMBIA)	15	12
16	23 MISSING COLUMBIA (COLUMBIA)	15	12
17	23 MISSING COLUMBIA (COLUMBIA)	15	12
18	23 MISSING COLUMBIA (COLUMBIA)	15	12
19	23 MISSING COLUMBIA (COLUMBIA)	15	12
20	23 MISSING COLUMBIA (COLUMBIA)	15	12
21	23 MISSING COLUMBIA (COLUMBIA)	15	12
22	23 MISSING COLUMBIA (COLUMBIA)	15	12
23	23 MISSING COLUMBIA (COLUMBIA)	15	12
24	23 MISSING COLUMBIA (COLUMBIA)	15	12
25	23 MISSING COLUMBIA (COLUMBIA)	15	12
26	23 MISSING COLUMBIA (COLUMBIA)	15	12
27	23 MISSING COLUMBIA (COLUMBIA)	15	12
28	23 MISSING COLUMBIA (COLUMBIA)	15	12
29	23 MISSING COLUMBIA (COLUMBIA)	15	12
30	23 MISSING COLUMBIA (COLUMBIA)	15	12
31	23 MISSING COLUMBIA (COLUMBIA)	15	12
32	23 MISSING COLUMBIA (COLUMBIA)	15	12
33	23 MISSING COLUMBIA (COLUMBIA)	15	12
34	23 MISSING COLUMBIA (COLUMBIA)	15	12
35	23 MISSING COLUMBIA (COLUMBIA)	15	12
36	23 MISSING COLUMBIA (COLUMBIA)	15	12
37	23 MISSING COLUMBIA (COLUMBIA)	15	12
38	23 MISSING COLUMBIA (COLUMBIA)	15	12
39	23 MISSING COLUMBIA (COLUMBIA)	15	12
40	23 MISSING COLUMBIA (COLUMBIA)	15	12
41	23 MISSING COLUMBIA (COLUMBIA)	15	12
42	23 MISSING COLUMBIA (COLUMBIA)	15	12
43	23 MISSING COLUMBIA (COLUMBIA)	15	12
44	23 MISSING COLUMBIA (COLUMBIA)	15	12
45	23 MISSING COLUMBIA (COLUMBIA)	15	12
46	23 MISSING COLUMBIA (COLUMBIA)	15	12
47	23 MISSING COLUMBIA (COLUMBIA)	15	12
48	23 MISSING COLUMBIA (COLUMBIA)	15	12
49	23 MISSING COLUMBIA (COLUMBIA)	15	12
50	23 MISSING COLUMBIA (COLUMBIA)	15	12

Records with the greatest sales gains: © 1997 Billboard/BSI Communications and SoundScan, Inc.

THE TIME	LAST PLAYED	WKS. ON CHART	ARTIST	TITLE	PEAK
DATE	WEEK	POSITION	ARTIST	TITLE	PEAK
DATE	WEEK	POSITION	ARTIST	TITLE	PEAK
55	16	46	TOOL • 200 33017* (10.96.15.96)	AENIMA	2
56	11	61	DONALD LEWIS • ATLANTIC 827 (24.96.15.96)	NOW IN A MINUTE	31
57	63	72	KEVIN SHARP • 14345VLM 424 (10.96.15.96)	MEASURE OF A MAN	57
58	12	30	REBA MCCRINTY • MCA 13500 (10.96.15.96)	WHAT IF IT'S YOU	15
59	51	58	THE SMASHING PUMPKINS • VIRGIN 40015 (19.96.15.96)	MELLON COLIE AND THE INFINITE SADNESS	1
60	57	65	SOUNDTRACK • 67910 (10.96.15.96)	ONE FINE DAY	57
61	54	54	ELTON JOHN • MCA 11481 (10.96.15.96)	LOVE SONGS	24
62	85	132	BLOOD-HUNG GARDEN • 25124277EN (10.96.15.96)	ONE PIERCE BERE COASTER	62
63	55	52	SHANIA TWAIN • MERCURY 44444A 52086 (10.96.15.96)	THE WOMAN IN ME	52
64	61	66	LUTHER VANDROSS • 14 67553E (10.96.15.96)	YOUR SECRET LOVE	58
65	56	55	LL COOL J • DEF JAM 53423* 52491EN (11.96.15.96)	ALL WORLD	25
66	NEW	1	BJORK • COLUMBIA 61897* (10.96.15.96)	TELEGRAM	66
67	62	67	SOUNDTRACK • COLUMBIA 67787 (10.96.15.96)	THE MIRROR HAS TWO FACES	16
68	77	73	VARIOUS ARTISTS • TOMMY BOY 1127 (10.96.15.96)	JOCK WALKS VOL. 3	36
69	68	69	2PAC • 01 0474H 00000000 52 4204* 5149 (10.96.15.96)	ALL EYEL ON ME	1
70	60	48	BONE THUGS-N-HARMONY • RHYMEST 5539 (10.96.15.96)	E 1995 ETERNAL	1
71	64	62	MINOT MCKREARY • BNA 68062 (10.96.15.96)	TEN THOUSAND ANGELS	40
72	59	61	BROOKS & DUNN • AVESTA 1810 (10.96.15.96)	BORDERLINE	51
73	81	118	VARIOUS ARTISTS • POWER OF LOVE — 16 GREAT SOFT ROCK HITS	73	73
74	67	53	FLESH N BONE • MCA 10452 (10.96.15.96)	THUGS'S TRUES HUMBLY UNTIL GARY	23
75	72	76	FIONA APPLE • CLEARY SOUND 4743* (10.96.15.96)	TIDAL	63
76	75	70	BUSH • TRUANA 92531 (10.96.15.96)	SIXTEEN STONE	4
77	69	86	TRACY CHAPMAN • ELKTRA 61805 (10.96.15.96)	NEW BEGINNING	4
78	81	57	MAXWELL • COLUMBIA 66431 (10.96.15.96)	MAXWELL'S URBAN SUITE	43
79	65	50	VARIOUS ARTISTS • DR. DRE PRESENTS... THE AFTERMATH	79	79
80	73	68	GEORGE STRAIT • MCA 11428 (10.96.15.96)	BLUE CLEAR SKY	31
81	70	71	JOHN MICHAEL MONTGOMERY • ATLANTIC 827 (24.96.15.96)	WHAT I DO THE BEST	35
82	79	97	MC SWEETSTEN • 22 3034 (10.96.15.96)	EMANCIPATION	79
83	88	83	E • 504 W • 127 41911E (11.96.15.96)	THAT HALL OF GAME	4
84	78	74	MOBB DEEP • 1200 66997* 104 (10.96.15.96)	HELL ON EARTH	6
85	89	98	AZ YET LAFACE • 260340NISTA (10.96.15.96)	AZ YET	60
86	99	125	LUSCIOUS JACKSON • GUNN 1004L 3053* (10.96.15.96)	FEVER IN FEVER OUT	86
87	82	79	SOUNDGARDEN • A&M 54052P* (10.96.15.96)	DOWN ON THE UPSIDE	2
88	100	116	VARIOUS ARTISTS • POLYDOR 53587 780 (10.96.15.96)	PURE DISCO	88
89	80	56	VARIOUS ARTISTS • JONAS MEYER 1158 (11.96.15.96)	MTV PARTY TO GO — VOLUME 10	46
90	90	88	KORN • MERCURY 475546P* (10.96.15.96)	LIFE IS PEACHY	3
91	105	94	DO OR DIE • 04F-44000 78196 4255A 47890N (10.96.15.96)	PICTURE THIS	21
92	76	56	NIIRVANA • 02 25107* (10.96.15.96)	FROM THE MUOY BANKS OF THE WISHKAW	1
93	101	115	JOHNNY GILF • MOTOHOM 35044S (10.96.15.96)	LET'S GET THE MOOD RIGHT	93
94	83	93	SOUNDTRACK • 67910 (10.96.15.96)	JERRY MAGUIRE	83
95	86	84	BRYAN WHITE • AYLEUM 180000G (10.96.15.96)	BETWEEN NOW & FOREVER	50
96	105	100	RAGE AGAINST THE MACHINE • EPC 5752P* (10.96.15.96)	EVIL EMPIRE	1
97	74	57	THE BEATLES • 04F 34451* (10.96.15.96)	ANTHOLOGY 3	1
98	92	89	THE CRANBERRIES • 04F 52424* (10.96.15.96)	TO THE FAITHFUL DEPARTED	4
99	NEW	1	JAMIROQUAI • 04F 70535E (10.96.15.96)	TRAVELING WITHOUT MOVING	99
100	91	77	GARTH BROOKS • 04F 34451* (10.96.15.96)	THE HITS	1
101	84	75	FUGEES • RHYTHMUSE 47147* (10.96.15.96)	THE SCORE	1
102	94	84	MARIAN CHERYL • COLUMBIA 66740 (10.96.15.96)	QATRYAM	1
103	126	139	SOUNDTRACK • 46457 1070434M CLASSICS (10.96.15.96)	SHINE	103
104	96	81	QUAD CITY DJ'S • 04F 34451* (10.96.15.96)	GET ON UP AND RAGE	31
105	104	99	ALAN CASCAR • AVESTA 18001 (10.96.15.96)	THE G	

● Albums with the greatest sales gains this week. ● Recording industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multipatinum titles indicated by a numeral following the symbol. \*Artist indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest sales gains shown in bold. \* denotes RIAA listing. LP indicates long-playing record. CD indicates compact disc. EQ indicates equivalent price. [www.riaa.com](http://www.riaa.com)

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## (Continued from page 1)

(Continued from page 6)

*(Continued from page 6)*

by Geoff

**CELLULOID SIZZLES:** As noted, during the first month or two of a new week on The Billboard 200 by the solo set, the Hot Shot Debut at No. 16 at No. 49 by a new recording from a



**BETWEEN THE  
BULLETS**™

by Geoff May

**CELLULOID SIZZLES:** As noted here last week, soundtracks crackle during the first month or two of a new year. That contention is underlined this week on *The Billboard* 200 by the advance to No. 2 of the pricey "Evita" double set, the *Hot Shot* Debut at No. 16 of "Rhyme & Reason," and a splashy bow at No. 49 by a new recording from a 20-year-old film.

Unless you live in a cave, you're aware that Friday (31) is the day that George Lucas' enhanced treatment of the original "Star Wars" invades screens. The hearty debut at No. 49 of the film's similarly beefed-up source track shows that the general public is indeed aware of the historic film's new look. While the new version of the film features improved special effects and sound, there are not that many new tracks to speak of on its own new tracks. For one, this album marks the first time that tracks are sequenced in the same order they were heard in the movie. It also includes compositions that were written for, but not included, in the film. RCA Victor will also issue deluxe soundtracks for the second and third installments of the "Star Wars" series later this year when the new takes of those films make their debut.

The "Rhythm & Reason" album exceeds 47,500 units in its first week out, while the double-set "Star Wars: A New Hope" moves 22,000 units.



## ALL-STAR BELT BIG HITS FOR VH1 BROADCAST EVENT

(Continued from page 1)

about the experience of playing a gala concert of rock evergreens in October to help raise money for the City of Hope Center and Hospital.

On March 8, VH1 will broadcast the entire, unedited City of Hope/All-Star Garage Band show in what will be the only airing of the event. The broadcast, to be simulcast on radio via a distributor to be announced, will provide further fund-raising support for City of Hope's health-related style breaks. Those who donate \$50 or more will earn a limited-edition All-Star Garage Band T-shirt designed by Tommy Hilgner and a copy of the VH1 "Big 80" compilation CD.

According to City of Hope associate VP Scott Goldman, the original VH1 All-Star Garage Band event—with 600 artists paying as much as \$5,000 per ticket—raised some \$4.8 million for the Duarte, Calif.-based organization. Goldman predicts that the fund raising surrounding the concert broadcast will take the amount to well over \$5 million. The concert was held Oct. 16 as part of the City of Hope's 1996 Lifetime Achievement Award dinner, at which City of Hope president John Sykes was honored with the 1996 Spirit of Life award for his efforts on behalf of City of Hope (Billboard, Nov. 16, 1996).

"John Sykes has taken our music



Members of the City of Hope All-Star Garage Band, pictured together in the artist's recording studio, performed at an October fundraiser to assist the City of Hope. The event, which will be broadcast March 8 on VH1, included performances by Bryan Adams and John Mellencamp, left, and Sheryl Crow and Edie Shein.

industry fund raising to an entirely new level," Goldman says. "He opened doors within his organization, with artists, and with merchandising that were never open to before."

Sykes says the All-Star Garage Band show generated so much publicity in October that "the phones at VH1 were ringing off the hook with people asking for video copies of the concert."

## STORES EAGER FOR LIVE'S NEW SET

(Continued from page 1)

out at modern rock radio with the first singles from their forthcoming album. (U2's album, "Pop," comes out March 4, and "Rattle and Hum" comes out March 10 on the Modern Rock Tracks chart. Live's "Larkin's Juice" is at No. 3.)

"People are really glad Live is back; they've become a force to be reckoned with," says Jane Parsons, PD, Columbia, Ohio, modern rocker WWCN. "It's interesting because they've always worshipped U2, and now they're fighting for prominence. It's a dead heat at this station."

"We're all really happy about the aggressive sound of the single. We've heard it on the radio, and we're loving it," says Harmony House's DeLeon. "Most people remember them from that ballad on the last album, and this is a great opposite."

"That ballad" would be "Lightning Crashes," the last radio single from 1994's "Throwing Copper," which has been certified six times platinum by the RIAA. Industry A&R's are excited. The label purposely picked "Larkin's Juice," which is by turns frenetic and dreamy, as the first track because it is so different from "Lightning Crashes."

"We felt it was the best introduction to the album and to the band's music after being out of the music business for a few years," says Live's executive producer Gary Kurfirst. "We have much safer songs on the album, but it was risky and adventurous."

Of course, that adventure became more dramatic when KROQ Los Angeles began playing a live recording of the single three weeks before its official release.

At the leak, Radioactive had to readjust its plan, but the excitement over the single proved to the label that the industry's new about alternative music was not over. "It's not just Live. Such things can't apply to Live vocalists," says Kurfirst. "From my point of view, music isn't about fads and

it's not about what the media has decided to make popular or push this season," he says. "It's still about a really intimate relationship with the fans and the music and the band members."

"Secret Samadhi" takes its name from the yogic term for spiritual realization, and Kowalczyk knows it's a title that he'll have to explain over and over again. "I have no problem with that," he says. "Maybe I'll get tired of explaining it the 5,000th time, but until then, I'm good."

The spirituality continues with the name of the first single, "Larkin's Juice." Larkin is a Hindu goddess of destruction who "sets up karma," says Kowalczyk.

Such esoteric titles further fuel the notion that the band takes itself way too seriously, but Kowalczyk doesn't care. "To me, it's like we were already over the top when we came out in 1991, so I'm not worried about people thinking, 'There they go again.' " he says. "It's a misconception that we've been trying to overcome, but the fact of the matter is these are very potent spiritual terms and expressions that have absolutely altered my perspective of life and the world and religion."

Then again, for all the thought that goes into Live's lyrics, it's fine with Kowalczyk if the words don't stick out, and instead just blend into the music as a whole. "We're always struggling to make the music a piece, something that lives and breathes on its own," he says. "None of these songs sound written; they sound like they were little parts of us that were birthed."

According to Kowalczyk, the birthing process came much easier this time around.

"The songwriting process for this record was really effortless and wonderful," he says. "We just kept listening to this album as far as the performance and the music as on our other records, but there's less effort involved. I think

that's just us writing better songs and getting older."

The songs were written while the band was on a seemingly endless tour to support "Throwing Copper," at the members' homes in Pennsylvania, and in Jamaica, where the band spent a month coming up with new material. In addition to Kowalczyk, the band members are guitarist Chad Taylor, bassist Patrick Dahlheimer, and drummer Chad Graczyk.

The album reunites the band with producer Jay Healy, who had worked on some demos with the band before it was signed. Both "Mental Jewelry" and "Throwing Copper" were produced by former Talking Heads member Jerry Harrison.

"We were young when we met up with Jerry, and we did what was natural and what was comfortable for the first two records," says Kowalczyk. "Then we did what we naturally do as a band, which is to tear it all down [and start again]. It was just more of a feeling of starting from scratch. There were no hard feelings between Jerry and us."

The video for "Larkin's Juice" debuted on MTV's "120 Minutes" Jan. 12, and moved into heavy rotation the next day. Other TV plans call for an appearance on "Saturday Night Live" on Feb. 15. But the main push for the album will come from the band's return to the road.

Live will play a few surprise club dates prior to the album's release, and then will start a theater tour in Philadelphia on Feb. 18. That will be followed by tours of Europe and Australia, two markets where the band is still developing a following. Live will return to the States in time to start an outdoor amphitheater tour this summer. The band is booked by Monterey Promotional Artists, and co-managed by Peter Freedman and Dave Sestak.

"We thought it would be a fun night, with a lot of great artistic collaborations," Sykes adds. "You'll be surprised to see how much more. It was a real one-time evening with so many magic moments."

Besides Crow belting out "Bitch," the concert featured several artists with winning off on lead vocals. Adams and Mellencamp teamed on "I Fought The Law," Henry Helled in "The Midnight Hour." Etheridge romped through "Stay With Me," and Winwood sailed through his classic hit with the Spencer Davis Group, "Gimme Some Lovin'," with the entire band—which through the night included Ben Jovi guitarist Richie Sambora and trumpeter Jim Price as well as a rhythm section of McShel Ndegeffo on bass and Narada Michael Walden and Max Weinberg on drums.

The set also featured Keys blowing on "Tequila," Mellencamp singing lead on "Gloria," Adams on "C'mon Everybody," Rich on "Get Ready," Sambora on "Get Back," and Winwood on "Shotgun," as well as soulful duets of Crow and Winwood on "When Something Is Wrong With My Baby" and Henry and Winwood on "Hold On I'm Coming."

The indefatigable Winwood provided the most impressive performances of the night, according to several participants. Mellencamp says, "I think no one would have to agree that the most talented person on that stage was Steve Winwood," he says. "You think his voice sounds great on records, it sounds like it is live. He's a master of his instrument,

and he carries himself so well, with such confidence. To see a guy 10 years older than me act like such a professional yet still so excited was inspiring."

Rich holds a similar feeling for Mellencamp, saying that the night was an honor and a thrill, "especially singing with John. I've been a fan for about a hundred years but have never had the opportunity to work with him or even chat. If that band ever happened again, I'd be there."

Sharing such anecdotes from the concert on VH1 will be "Late Show" music guru Paul Shaffer, who was the musical director for the All-Star Garage Band, and will serve as the broadcast program's host. Long reluctant to participate in any supergroups or ad-hoc collaborations, Mellencamp says the All-Star Garage Band experience was surprisingly fun—thanks to Shaffer and the low-key, check-yourself-at-the-door atmosphere.

"No one was trying to prove themselves—everyone was real lighthearted," Mellencamp says. "And it all raised a lot of money. That's the important thing."

Spikes says much of the credit for the \$5 million generated by City of Hope through VH1 goes to the participating musicians. "You can never raise enough money without the involvement of talent and research facility. And the concert showed that these artists really care about contributing to such important causes, and about the time to give something back."

## TCI Restores VH1, MTV

### Cable Provider Responds To Protest

After vocal protests from Viacom, artists, and viewers, the Denver-based cable provider Tele-Communications Inc. (TCI) has announced that it will return VH1 and MTV to the air in Denver and many other markets after pulling the stations in late December.

The decision came just before a Denver press conference Jan. 22 at which popular VH1 artist Don Henley, John Mellencamp, Jewel, and other band efforts, encouraged by the station's promotion of their music videos from many TCI-served areas. (According to VH1, the TCI move had clipped 1 million homes from the cable's \$6 billion-home viewer base.) Viacom and classic rock station KRXF (the Fox) Denver banded to organize the press conference and other band efforts, encouraging fans to voice their support of VH1.

In addition to eliminating VH1 from its Denver offerings, TCI decided to pull in 16 in-flight entertainment channels, including Aspen, Colo.; Hartford, Conn.; Portland, Ore.; and Washington, D.C. The cable company pulled MTV in several smaller markets, such as St. Charles, Mo., and Grand Rapids, Mich. It wasn't just Viacom product being affected, though; TCI also pulled E! Entertainment Television and Comedy Central in some areas.

In the case of VH1, TCI cited low ratings for the station in independent ratings. However, several Viacom channels, according to TCI spokesman Mike Smith.

Like many cable providers, TCI aims to develop its own entertainment programming (think its programming arm, Liberty Media

Corp.), some of which are expected to involve music videos.

With TCI's initial removal of VH1 and MTV, the cable provider's decision to pull the stations was a clear cry, the debate over whether cable companies should also be the source of competing programming in which they have a stake has reached its boiling point. "Cable companies say their moves are part of an effort to offer the most popular quality programming, while opponents call it a content grab," says Smith.

According to Smith, VH1 was slated to return Jan. 23 in Denver. Smith says each of the other TCI systems that deleted VH1 has the option of putting it back on; Bloomberg for instance.

"We responded to customers' requests," Smith says. "Although VH1 fans are a small part of the market, they are—like many fans of cable channels—a vocal part of the market. MTV fans are even more vocal. But cable fans are so passionate about their channels, on any channel, we'd hear about it."

VH1 president John Sykes says TCI's turnaround is "exciting." We're so grateful that our fans and the music industry raised their voices to have our channel reinstated.

"Viewers have a right to know when cable franchises are serving their own interests and not necessarily the public's," Sykes says.

Mellencamp says many cable systems were "built on MTV," adding that "radio stations would raise their voices just because they've been around for a while doesn't mean they'll be around forever. They should be taken to their position or cable subscribers for granted."

BRADLEY BAMBARGER

## Billboard Bulletin Ready For Debut

Daily Publication To Deliver Music News Via Fax, Internet

It's almost here!

Billboard Bulletin, the new daily fax letter from Billboard magazine, is scheduled to debut Wednesday, Jan. 29. If you are among the many industry professionals around the world who have accepted Billboard's introductory offer, that's the day you will start getting the freshest music business news anywhere.

With the worldwide news-gathering resources of Billboard at its disposal, Billboard Bulletin promises to become an indispensable tool for anyone trying to keep pace with the rapid developments that have become a hallmark of this exciting business. Where Billboard provides in-depth analysis and explanation, Billboard Bulletin will offer a "quick read" each work-day morning.

This new Billboard endeavor is being overseen in New York by Ken Schlager, director of strategic development for the Billboard Music Group and former managing editor of Billboard. The Billboard Bulletin staff is headed by

Michael Amicone, the managing editor in Los Angeles (212-525-2288), and Carolyn Horwitz, the associate editor in New York (212-536-5346). An international editor in London will be named soon.

Billboard Bulletin will be faxed daily to subscribers around the world. Each day, they will receive a carefully researched, concisely written two-page news report. On Thursday, there will be a third

page with a special chart package. (Billboard Bulletin also will be available on the Internet as a premium service of Billboard Online. Check [www.billboard.com](http://www.billboard.com) for details.)

A full-year subscription to Billboard Bulletin costs \$450 in the U.S. and Canada. For a short time only, you can take advantage of our great \$300 introductory rate for Billboard subscribers (U.S. and Canada). The introductory rate for Billboard subscribers in the U.K. and Europe is 285 pounds; in other areas, the introductory rate is \$550.

To subscribe, call 212-536-5261 or E-mail [jmoerstein@billboard.com](mailto:jmoerstein@billboard.com).

## PERSONNEL DIRECTIONS

Tammy F. La Gorce has joined Billboard magazine as copy editor. La Gorce was most recently features editor for EarningsHub Publications. Prior to that, she spent two years as a freelance copy editor and proofreader for Houghton Mifflin Co.



LA GORCE

An amateur musician, La Gorce holds a bachelor's degree in English from Placer College in St. Augustine, Fla.

La Gorce replaces Carolyn Horwitz, who has been named associate editor of Billboard Bulletin.

## UPCOMING



## CONCERTS

Saturday, Jan. 25 ... Jeff Lorber  
Monday, Jan. 27 ... American Music Awards Party  
Thursday, Jan. 30 ... Peter White  
Friday, Jan. 31 ... Bobby Caldwell  
Tuesday, Feb. 4 ... Eric Burdon  
Friday, Feb. 7 ... Dio  
Saturday, Feb. 8 ... Grammy Showcase  
Tuesday, Feb. 11 ... Boozoo Chavis  
Friday, Feb. 14 ... R.C. & the J's of Judd  
Friday, Feb. 21 ... Verve Pipe

Billboard Live, 3039 W. Sunset Blvd., West Hollywood, Calif., call 310-776-1712 for details.

International Latin Music Conference & Awards  
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit

Chicago Marriott, downtown Chicago • July 16-18, 1997

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## Scott Helps Herself To A Return

AFTER A LONG HOLIDAY from the charts, Peggy Scott is back. She's Peggy Scott-Adams now, and as she told Chris Morris late last year (Declarations of Independents, Billboard, Nov. 16, 1996), she's been working with her husband in their Los Angeles-based funeral business since 1988. In the wake of Marvin Gaye & Tammi Terrell's success in the late '60s, soul duos were very popular; and Scott teamed up with Jo Jo Benson on Shelby Singleton's SSS

International label for a series of discs, including "Lover's Holiday" and "Pickin' Wild Mountain Berries." Scott & Benson only had one album make the chart: "Soulshine" debuted on The Billboard 200 in March 1989 and peaked at No. 196.

Scott-Adams' current album is "Help Yourself" on producer Jimmy Lewis' Miss Butch label out of New Orleans. Fueled by the radio track "Bill," about a husband leaving his wife for a man, the disc debuted on The Billboard 200 at No. 147, besting Scott's previous peak position. Her old-school vocals have touched a new generation, and it's nice to have Scott back after a 27-year and 10-month absence.

**SURPRISINGLY GOOD FOR YOU:** Last week it won Golden Globes for best actress (musical), best song, and best motion picture (musical). This week, "Evita" continues to rebound on The Billboard 200, jumping 7-2. That makes it the highest-charting Madonna album since "Erotica" spent a week at No. 2 in 1992. After one more week in the top 10, the soundtrack will be Madonna's longest visitor in the top 10, since "Erotica" had a four-week stay; since Keith Caufield of Los Angeles. He also points out that if "Evita" can knock No. Duets out of pole position, it would be the first Madonna album to hit No. 1 since "Like A Prayer" spent six weeks at the top in '89. It would also be Madonna's fourth No. 1 album out of her 12 discs that have charted.

The only "Evita" track on the Hot 100 at the moment is the Golden Globe-winning "You Must Love Me," which peaked at No. 18 and this week moves 28-33. But as Chuck Taylor revealed in *AirWaves* (Billboard, Jan. 25), the dance mix of "Don't Cry For Me Argentina" is scheduled for release as a maxi-single due to popular demand. With the track moving 18-8 on Hot 100 Airplay this week, look for a high debut for it following its commercial release Feb. 11.

**FLYING SOLO:** "Evita" isn't the only soundtrack making news on The Billboard 200. The two highest debuts are movie-related albums, "Rhythm & Reason" (Buztone) in the Hot Shot Debut at No. 12, while "Star Wars: A New Hope" (RCA Victor) enters at No. 49. The soundtrack to episode four of the George Lucas saga originally peaked at No. 2 when it was released on 20th Century Fox in 1977.

**UN-BROKEN CHART:** Toni Braxton continues her reign over the Hot 100 as "Un-Break My Heart" (LaFace/Arista) collects a ninth week at No. 1. That makes it one of 16 singles in the rock era to remain on top for nine weeks or more. The song is the longest-running No. 1 hit for songwriter Diane Warren, but producer David Foster is accustomed to being on top for long stretches. His "I Will Always Love You" by Whitney Houston was No. 1 for 14 weeks, and his "I Scream" by All-4-One ruled for 11 weeks.

With Britain's Spice Girls closing in on Braxton, with their hot single "Wannabe" (Virgin) moving 11-6, we'll see how long "Un-Break My Heart" can remain at the top. And speaking of Spice Girls, Dave McElreath faxed a reminder from London that the quintet's success comes 32 years after another famous British group's breakthrough hit. He's talking about the song that moved to No. 1 on the chart for Feb. 1, 1964: "I Want To Hold Your Hand" by the Beatles.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
1996	1997		1996	1997	
<b>TOTAL</b>	37,705,000	42,093,000 (UP 11.6%)	<b>CD</b>	23,541,000	27,868,000 (UP 18.4%)
<b>ALBUMS</b>	32,888,000	36,302,000 (UP 10.4%)	<b>CASSETTE</b>	9,232,000	8,356,000 (DN 9.5%)
<b>SINGLES</b>	4,816,000	5,791,000 (UP 20.3%)	<b>OTHER</b>	116,000	76,000 (DN 32.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM UNIT SALES THIS WEEK	SINGLES SALES THIS WEEK
11,898,000	10,073,000	1,825,000
LAST WEEK	LAST WEEK	LAST WEEK
12,609,000	10,872,000	1,737,000
CHANGE	CHANGE	CHANGE
DOWN 5.6%	DOWN 7.4%	UP 5.1%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
11,631,000	10,002,000	1,629,000
CHANGE	CHANGE	CHANGE
UP 2.3%	UP 0.7%	UP 12%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
1996	1997	CHANGE	
<b>CHAIN</b>	19,672,000	22,296,000	UP 13%
<b>INDEPENDENT</b>	3,443,000	4,124,000	UP 19.8%
<b>MASS MERCHANT</b>	9,774,000	9,915,000	UP 1.4%
<b>NON-TRADITIONAL</b>	NA	37,000	NA

FOUNDED FIGURES

FOR WEEK ENDING 1/26/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan



## SOUL ASSASSINS

Cypress Hill's DJ Muggs presents an all-star hip-hop lineup.

First shot: Dr. Dre & B Real with Puppet Master.

Also featuring Mobb Deep, KRS-One, Wyclef from Refugee Camp, Goodie Mob, MC Elht, and Wu-Tang Clan's RZA.



## TONY BENNETT

Grammy® nominee and Emmy Award winner pays tribute to Billie Holiday on his new album in stores Tuesday, February 4th. A&E "Live By Request" special Valentine's Day night.



## KENNY LATTIMORE

Nominated for the NAACP Image Award: Outstanding New Artist.

"...a rare artist...you can hear the history of soul between every 'aaah,' 'oooh,' and satisfying 'yeah.'"  
— Entertainment Weekly

For You—for everybody



## MAXWELL

Grammy® nominee: Best R&B Album.

3 NAACP Image Award nominations.

"\*\*\*\* A true original." — L.A. Times

"A colossal leap into the next realm."  
— Musik, UK

One of the year's ten best  
— Time, Rolling Stone, USA Today,  
Daily News, and more.



## SHAWN COLVIN

2 Grammy® nominations:  
Best Pop Album  
Best Female Pop Vocal Performance

"A Few Small Repairs" is full of wisdom  
and ravishing melodies. A rating."  
— Entertainment Weekly



## NAS

Grammy® nominee: Best Rap Solo Performance  
If I Ruled The World (Imagine That).

"It Was Written" Double Platinum.

"...a hip-hop visionary." — The Source

"One of the most important writers of the century." — Village Voice

"Astonishing." — Vibe



## JOURNEY

Gold single and Grammy® nominee: When You Love A Woman.

"Trial By Fire" Platinum plus.

# IT'S ALL IN



## SAVAGE GARDEN

On top, down under with I Want You, the #1 Australian single. Want more? Their debut album is here in March.

**IN THE QUIVER:** All new JAMES TAYLOR Perfect timing. "Hourglass" arrives this spring. On tour this summer. ALICE IN CHAINS "Men In A Box": the long. SOUL ASYLUM Checking in soon. THE LONDON SUEDE "Coming Up" this April. DOG'S EYE VIEW Everything comes together this summer. KENNY MARSALIS "Blood On The Fields," a jazz opera! SOPHIE B. HAWKINS Not damn. New music. BUCKSHOT LEFONQUE Their Evolution continues this all-new BOB DYLAN classic. RIC OCASEK, JEFF BUCKLEY, STABBING WESTWARD, and JOSH WINK here, there, and everywhere. And debut album



## THE OFFSPRING

"Ixnay on the Hombre"  
Omingcay Uesdaytay,  
Ebruaryfay 4th.

YAYAYAYAYAI



## BRUCE SPRINGSTEEN

3 Grammy nominations:

Best Male Rock Vocal Performance: *Dead Man Walkin'*  
Best Contemporary Folk Album: *"The Ghost Of Tom Joad"*  
Best Music Video, Long Form: *"Blood Brothers"*

Secret Garden featured in the hit movie "Jerry Maguire."

## THE RELEASE.



## THE PRESIDENTS OF THE UNITED STATES OF AMERICA

Grammy nominee: Best Pop Performance by a Duo or Group.

"It" already Gold.

U.S. tour begins February 22nd.



## FUGEES

3 Grammy nominations.  
4 NAACP Image Award nominations.

11 million albums sold worldwide  
and still scorin'.

One of the 10 best albums of the year  
—Time, Spin, Entertainment Weekly,  
USA Today, The New York Times.



## KULA SHAKER

4 Brit Award nominations including Best  
Group and Best Album.

"Debut of the year."  
—Chicago Sun-Times

One of the Best New Artists of the  
Year—Rolling Stone Critics Poll.

Over one million albums sold worldwide.

Hey, Dude, it's only the beginning.



## AEROSMITH

It's been 3 years since anyone's gotten any.

Finally, their new album "Nine Lives" begins  
February 11th with the first single *Falling In  
Love* (is Hard On The Knees).

Album hits March 18th. Home sweet home.



## LOVE JONES

A New Line Cinema film where real life  
meets pure soul—all on the upcoming  
original motion picture soundtrack.

Featuring Maxwell, Dionne Farris,  
Refugee Camp All-Stars featuring  
Laurn Hill, and more. Film opens  
this March.



## DA BRAT

Da Brat's throwing "Anuthatantrum"  
—already Gold.

First single  
*Sittin' On Top Of The World* Gold.

Ghetto Love her brand new single and  
video featuring TLC's T-Boz is kickin'  
up dust.

"A nitroglycerin explosion."  
—The Source

the files, everything, and then some. TOAD THE WET SPROCKET "Coil" unwinds this spring with 14 new songs. Toad on the road all summer  
IGINS For The First Time—a Greatest Hits album. NANCY WILSON Celebrating her 60th album this spring. JERRY CANTRELL Solo. WYNTON

